Table of Content

1 Approaching Teaching Practice

1.1 Introduction

Why have teaching practice on a course?

You can learn a lot *about* teaching by discussing it and talking about materials and techniques but, like most skills, including using a language effectively, you can't really learn it without doing it. It is one thing to describe what you are going to do in a lesson, when you might be allowed to talk without interruption; it is quite another to carry it out when it includes a group of people who expect to contribute to the lesson and perhaps influence its progress. Before going into a school where your students expect you to be able to do your job, there are obviously huge benefits in being able to try things out beforehand in a supportive atmosphere, such as TP frequently provides. Admittedly in some TP situations, particularly if you are a native speaker, the students' expectations could be unrealistically high and might make such an atmosphere difficult to create.

What does TP practise?

It normally focuses on four areas:

1 classroom sensitivity to problems of language use

2 classroom sensitivity to learning problems

3 basic classroom management skills

4 teaching techniques

What are the objectives of TP?

Depending on the overall aims of the particular course and the stage that TP has reached, its objectives would normally be one or more of the following, listed in random order:

- to provide you with an opportunity to try out techniques
- to create a situation of gradually increasing freedom within which you can progress from simple to more complex teaching
- to provide you with an opportunity to have your teaching evaluated and constructively criticized
- to encourage in you some criteria for self-evaluation
- to help you develop your own teaching style
- to provide you with exposure to real learners, their learning problems and the affective factors which influence their learning
- to allow you to simulate or approach the real teaching situation under sympathetic supervision
- to develop in you an awareness of how the language is needed by foreign learners

- to create in you a sense of responsibility for your students
- to expose you to a range of levels and to develop an understanding of the differences of approach required.

Of course, TP should also provide genuine learning for the students involved.

How is progress judged?

Sensitivity won't really come until you've had experience and learned to relax with your students. As the basic classroom skills are mastered and different parts of a lesson are handled more confidently you should be able to stand back mentally and observe the lesson as it is going on, see what the students are doing well, what they are having problems with as well as how they are interacting as a group.

To help yourself, it's well worth getting to know the students well, both inside and outside the classroom, not only to find out about their interests but also to give them the opportunity of expressing what *they* feel their problems are with the language. They can also provide other useful feedback on your classes, both what they found useful and what they didn't, as well as how the group feel about each other.

Other trainees (if they are available) and supervisors can also help develop your awareness. They can sit back and observe what's going on, unhindered by the nerves and anxieties of the teacher, so it's well worth getting their views.

The skills and techniques have to be learned, practised and developed. Some are obvious, some will come instinctively, others you will have to be told about or see someone doing first.

A distinct improvement in classroom management skills should be seen throughout a training course. The most significant change comes when familiarity with the classroom and increased confidence allow for clear, directive control of the learning environment.

The same applies to teaching techniques to some extent. However, since different techniques are used with different types of lesson they often don't recur enough for measurable improvement in the skill of handling them to be noticed – a lot depends on the length of course you have and the opportunities for pre-lesson practice and post-lesson practice. Besides, although we can sometimes say 'This is what we want to achieve and this is the generally-agreed best way of doing it', teaching is a personal skill and in a lot of areas individual teachers have to work out the best way of achieving a particular aim for themselves. This means taking the first step towards developing a teaching style, something a TP situation is not always suitable for.

How is it decided what to do on TP?

Supervisors or tutors usually give a lot of support and help initially, both with actual teaching points and with techniques and materials to use. This support is often gradually withdrawn as ability increases in identifying the student language needs and in preparing materials to satisfy them.

The aim of a session should also initially be identified for you. Some supervisors like to give out beforehand a timetable or a syllabus of what you are to teach. This should ideally reflect both your needs and the students' needs.

Shouldn't TP be based around the needs of the trainees?

In some ways this is so and most courses ensure that a wide range of teaching

skills are worked at. But the most effective way of meeting those needs is by making TP reflect the real situation as closely as possible; this can only mean basing it on what the students need to learn.

How can particular skills and techniques be practised?

At the end of many of the following chapters there are a number of exercises. They don't form a complete programme and no doubt you will be able to think of others. Some are intended simply to provoke discussion, others are of the 'get-up-and-do-it' type and involve peer teaching. These give practice of something without having to waste the time of real students for whom the exercise would have no point. It's worth discussing the purpose of each exercise and how it is going to be approached with supervisors and other trainees.

Does this mean that things have to be got right before going into TP?

No. TP is a time for experiment. It is one of the few opportunities you will ever have for trying out a new idea and perhaps having a critical but supportive set of observers. You also have real students who can make the most sensitive, well-prepared lessons turn out badly. What is good for one group is not always good for another.

When anything is tried out mistakes are made. Often, more can be learned from the lessons that don't go so well than from the great successes.

What should be looked for as an end result?

After TP you should:
- be more aware of the language you are teaching
- be more aware of the factors that aid and impede learning in the classroom
- be more sensitive to the students' emotions, thoughts and attitudes as they affect their learning
- have some awareness of what is needed for the development of language skills
- be in control of some basic classroom management skills
- be able to plan a series of lessons, perhaps based around published materials, which are relevant to what the students need to learn
- be able to present and create situations for the practice of new language
- have some basic skills and techniques for the practice of language, in controlled and less controlled ways
- be able to set up interaction activities
- have some control over exercises that develop language skills
- be able to identify your own areas of weakness in the teaching situation
- think critically and creatively about your own lessons.

1.2 Getting the best out of TP

Co-operating with other teachers working in the institution

Other teachers can be a great help. For example, some may be prepared to give

guidance as to what materials to use, others may tell you what you want to know about particular students. They can also give you a good picture of what teaching is actually like.

However, they are likely to be busy and preoccupied with their classes and shouldn't be pestered unnecessarily. They are also likely to have a greater territorial feeling about the place, so:

- clean the board when you finish
- return borrowed tapes and books
- start and finish your lessons on time
- make sure you know how to use the machinery; don't break it!

Remember: if they are teaching the same students as you, they can make a big difference to how those students think of you.

It's also worth remembering that both teachers and students have expectations as to personal appearance. In many institutions a certain informality is acceptable, but lack of cleanliness and tidiness isn't.

Working with a supervisor

In most institutions the supervisor's role is:

- to help with lesson preparation
- to observe critically
- to give helpful feedback.

However, it's vital that you are not over-dependent on your supervisor. Certainly, ask for clarification of any point you are supposed to be teaching – you can't say to a group of confused students that you don't understand what you are supposed to be doing – even ask for your lesson plan to be checked, provided there's enough time for changes to be made, but your attitude is all-important. It shouldn't be *I don't know how to do it* but *I didn't really know how to do it but I thought this might work. What do you think?*. You should always be moving positively towards independence and get close to the real-life situation when you will be working in a school without help.

Don't blame the supervisor if things go wrong; you're the one with responsibility for the class while you are teaching it.

Respond positively to criticisms; give your reasons for doing something; try not to be defensive. Remember: the supervisor is in a better position to see the reactions of the class than you are.

Working with other trainees

Other trainees are an extremely useful resource. They can give ideas and information about language, materials and about students. But they'll be less inclined to give unless *you* are willing to give. Offer help, and spare time to socialize. Remember: TP may be the only opportunity you'll ever have to talk about real students and real classes in any depth with other people.

Offering criticism, too, is helpful but it needs to be done with tact. *Why on earth didn't you show everyone the picture?* is likely to provoke a defensive reaction and will not help future relationships, whereas *I don't think everyone could see it* is likely to lead to a more fruitful exchange. Remember: being aware of the effect

language can have and being able to offer non-deterring criticism are part of your job as a teacher.

'Peer teaching' involves one of you teaching the others who are either pretending to be students or just being themselves. It is particularly useful for the isolation and practice of classroom techniques and many exercises are suggested in this book. It's often worth spending time discussing this approach with your peers. It can be a waste of time if everyone collapses with laughter every time they pretend to be a student. (For further reading see section on Microteaching pp 53–65 in *Teacher Training*, ed. Holden, MEP Publications)

Your own attitude

We can't change our personalities but we can alter the impression we give in a class

- by smiling; that doesn't mean you have to walk around with a fixed grin, but showing a friendly attitude warms the students to *you*.
- by responding to what students say as communication; don't treat every utterance as a model to be corrected or congratulated upon!
- by taking time, by showing an interest in both the learning *and* the personal problems of the students.

Preparation

Preparation doesn't mean scripting the lesson – that can't be done and shouldn't be attempted except possibly as an exercise to help you reduce the amount you talk during a lesson. It means working out *what* you want to do, *why* you want to do it and *how* you're going to do it. It means thinking through the stages of the lesson, trying to link them, working out what the point of each stage is and jotting down enough notes to help you remember what you thought of.

Overpreparation
This usually means

- getting stuck in your plan and not responding flexibly to the class
- getting obsessed by your own ideas and techniques
- insensitivity to the students, what they're doing and not doing.

Underpreparation
This means

- long silences while you decide what to do next (demoralizing for you *and* the students!)
- unclear aims and poor presentation
- underexploited activities.

If the material you have prepared turns out to be unsuitable, then don't be frightened to abandon it if you can think of something better. Be sure, though, that you're actually teaching something and not just filling in the time.

Keep lesson plans simple (see Unit 4.1). They need to be something you can work from in the classroom, to remind you of the stages of the lesson. Cut out prose descriptions, number sections clearly and underline language models. Use coloured pens to draw boxes and circles around important elements.

The class itself

If the students are happy and learning – the two don't always go together – then you can be reasonably sure your classes are going well. Good preparation should ensure good learning so try and free yourself of anxieties and enjoy their company as a group. Always try and put yourself in their position, remembering their very often clear needs, their time limitations and their different approaches to learning. Find out about them. Get to know them. Make good use of breaks. Show that you're enjoying teaching them as you're teaching them.

Remember: if your nose is buried in your lesson plan throughout the lesson, or you fumble with scribbled notes, you are reducing your chances of relating to them or directing their learning effectively.

Feedback

This is normally given soon after you've finished teaching – even if sometimes you can't face reliving it all again! It is usually oral, although many supervisors like to give out a carbon copy of their written notes.

The trainees who improve most quickly are those that recognize their strengths and weaknesses, through the help of the supervisor and other trainees, and respond by asking *What can I do to correct the problem*? From time to time you might like to do a critique of one of your lessons. If you need a checklist, try using the contents page of this book.

It's easy to get demoralized when you don't see any improvement. This is often because:

- the students' needs are rightly being considered first
- you are trying out new ideas, totally unpractised
- you are not able to demonstrate what you *can* do
- you don't get the chance to have another go at something you messed up.

But your supervisors are aware of these sorts of problems and will provide support. They're aware of how little you have actually taught! The fact that you survive without passing out or running out of the classroom in terror should be a source of constant congratulation! After each lesson, it's worth noting the skills you have used and referring back to previous criticisms. It's often surprising how much you are doing for the first time. In fact, if you've shown yourself to be good at some particular strategy it's often worth *avoiding* it on TP, to give yourself practice over a wide range of skills. Don't worry about always showing your good sides. Think of TP as PRACTICE.

TP files

It is well worth keeping a TP file, even on courses where the tutor doesn't require one to be handed in at the end. It should include lesson plans, reflections on your own teaching, copies of supervisor's comments, examples of materials and visual aids used, students' written work and sources of ideas when you are actually teaching.

TP diaries

You might also find it valuable to keep a personal diary of TP in which you reflect on your successes and failures. Having to articulate an experience helps not only to get it in perspective but to develop better self-awareness generally as a teacher. As it is essentially of private value you may or may not decide to show it to others.

2 The Teacher

Introduction

Contrary to popular belief, it is not true that you have to be an extrovert to be a good language teacher. Some good teachers are very low-key in the classroom, while other teachers, both lively and amusing, survive only as entertainers. Although some teachers develop a special classroom manner, in the main your style of teaching will depend on the sort of person you are.

However, while personality is impossible to prescribe, for a class to learn effectively you must know how to be firm and directive when necessary as well as unobtrusive when the students need to be left alone. In other words, you need to subtly alter your role according to the activity without going to the extremes of dominating a class or leaving it without anything to do.

In this chapter, the aim is to discuss this and other general aspects of manner.

2.1 Eye contact

We all know how difficult it is to talk to someone who never looks at us or someone who looks us in the eye *all* the time. Simiiarly we know how important eye contact is in signalling such messages as *I want to speak to you* or *I'm addressing this remark to you*. Now turn to the classroom. Observe, for example, how, when and why your tutor makes eye contact with you and your colleagues. The main uses of eye contact in the language classroom are:

- to help establish rapport. A teacher who never looks students in the eye seems to lack confidence and gives the students a sense of insecurity. On the other hand, having a fixed glare doesn't help either!
- to indicate to a student that you want to talk to him or you want him to do something. (Don't overdo it, though, he might feel persecuted!)
- to hold the attention of students not being addressed and encouraging them to listen to those doing the talking. (Be careful, though. Looking at one student too long will make the others feel excluded.)
- to take the place of naming students, for example when conducting a fast drill.
- to show a student who is talking that the teacher is taking notice.

More importantly, though, a teacher needs to look at the students to notice their reactions. Do they understand? Are they enjoying the lesson? Are they tired? Are they bored? Would it be a good idea to change the direction of the lesson? Does anyone want to contribute or ask questions?

How will eye contact vary at different stages of a lesson?

1 Presentation of new language
Use eye contact:

- to check that everyone is concentrating. When presenting new language, particularly at elementary levels, the teacher is often very much 'up front', directing, eliciting, giving models and conducting.

– to maintain attention. This means a constant moving of the eyes so that no student is left out. Since you need to keep the class together, be careful not to neglect the students closest to you.

– to keep in touch with other students when you are dealing with an individual, perhaps correcting him. Your eyes can say to them: *You're involved in this too.*

– to encourage contributions when you are trying to elicit ideas or specific language from the students. Frequently, you only know students have something to say by looking at them.

– to check that the students understand. Puzzled expressions quickly tell you you need to try again!

2 Controlled practice
Use eye contact:
– to indicate who is to speak. Using names can slow a drill down and pointing might be offensive.

– together with a gesture such as a shake of the head, to indicate that something's incorrect.

– to ensure that the students have understood what they're supposed to do and know what is going on.

3 Pair or group work
During any activity that doesn't demand teacher-centred control, avoid eye contact, unless you are specifically asked for help or choose to join in. As soon as you establish eye contact, or the students establish eye contact with you, you are brought into the activity, thus making it teacher-centred. However, you can use eye contact:
– to signal to a pair or group to start, to stop or to hurry up. It can be far less dominating than the voice.

– to indicate, with an accompanying gesture, that groups are on the right or wrong lines.

Is there any point in encouraging the students to look at each other? —

Yes. Very much so. Confidence is gained and shyness lost through eye contact. In addition, a student who has difficulty understanding is more likely to understand if his eyes are on the speaker's face than if they are on the ground. So, when students ask each other questions, or help and correct each other, whether in pair work or student to student across the class, they should look at each other. It might be better to get them to move their chairs to make it easier.

Exercises

Ex. 1

AIM
To learn to pace a lesson by looking at individuals in the class.

PROCEDURE
1 Stand at the front of the group so that you can see everybody.

2 Dictate a short passage to the group, judging when to start each phrase by looking at everyone's hands. The aim is not to leave anyone behind.

COMMENT
Get the views of the group at the end, particularly the slowest writer, as to how effective you were.

Ex. 2

AIM
To encourage full eye contact and to practise spreading attention randomly round the class.

PROCEDURE
1 Call out the names of members of the group.

2 Make eye contact with each person as their name is called.

COMMENT
1 This exercise needs to be brief and rapid to make the point. It's probably better to make out a random list of names beforehand rather than try to do it off the top of the head. The exercise can be a useful aid to name-learning!

2 If you know the names well and it's a reasonable-sized group, try it without a list. Aim to cover everyone in the group once only in random order. Ask the group if they were all called and where you tended to focus your attention.

3 A later variation might be for the group to be less willing to make eye contact. This should show you that your position as teacher is quite strong and that a student resisting eye-contact can feel quite uncomfortable.

Ex. 3

AIM
To encourage evenly spread but random eye contact and to practise using eye contact in place of students' names.

PROCEDURE
1 Write a simple substitution drill.

2 In random order, drill the group using eye-contact instead of names. Make sure you include everyone.

3 Ask each member how many times he was called on.

COMMENT
1 An exercise with applications outside the problem area of eye contact and one which can usefully be repeated. A simple variation would be to use a facial expression to indicate that a second repetition is required.

2 You might find there are reasons deep-rooted in your personality if you are reluctant to make eye contact. Though it may be difficult, you will need to try and overcome these if you are to have effective control over a class.

Ex. 4

AIM
To provide the basis for a discussion on what eye contact can tell you.

PROCEDURE
1 Find a partner.

2 Give your partner the following card:

> A: Talk to your partner for three minutes about your family. Your partner will take notes.

3 Note down the amount of eye contact your partner makes and what he is saying when he makes it. He should not be aware of your real aim. Make sure you ask some questions and comment on what your partner says. Don't let it be a monologue.

COMMENT

1 If this activity is controlled by a supervisor, the other partner will want the following card:

> B: Your partner is going to talk to you about his family. He thinks you are going to take notes. What you are really interested in is the amount of eye contact your partner makes and what he is saying when he makes it. Make sure you ask some questions and comment on what your partner says. Don't let it be a monologue.

2 The exercise is best done without prior explanation since once eye contact has been mentioned everyone becomes very self-conscious. Therefore it can only really be done once.

3 The kind of things to follow up in discussion are:

- how far eye contact influences the conversation
- the role of eye contact in starting or finishing an exchange
- what happens when questions are asked and answered
- how what has been discovered affects the classroom.

2.2 Use of gesture and facial expression

Gestures and facial expressions are an integral part of any communication where people listen and speak to each other. They help us get across what we want to say. For example, when we give directions in the street to a stranger, we not only use our voice to give special emphasis to the important points, we often use our hands to make things clear as well.

If we are deprived of what the body can express, for example when we talk on the telephone or listen to the radio, we are forced to use our imaginations and try and extract all the meaning from the inflexions of the voice or the words themselves. With direct contact we often look at the other person's face to gauge what their real feelings or attitudes are.

How does gesture affect what we do in the classroom?

- The English and other English-speakers use gesture differently from, say, the Italians. It is a part of the language and it needs to be understood. Teach it if necessary.
- At the same time, if we are in a country where we don't speak the language, gesture will help us to get the gist of what is going on. Equally, students, particularly elementary students, are dependent on the gestures we use. So use gestures carefully and clearly.

- We should always be aware how difficult it is, even when it stimulates the imagination, for students to listen to audio-tapes.
- Gesture is one way for you to convey the meaning of language.
- You can use gestural signals to manage the class, but they need to be clear and unambiguous if they are to reduce the amount you talk.

1 Conveying meaning

- If a student doesn't understand the word *tall* the appropriate hand gesture to help get the meaning across is easy to make, although frequently mime is less ambiguous. (You *can* indicate the meaning of the word *stagger* by hand gesture but it is probably preferable to stagger!)
- If you are presenting a dialogue, it is well worth adding physical expression to bring it to life.

In the early days it is often better to exaggerate your gestures a little because:

- they need to be a conscious part of your repertoire, deliberately doing what they set out to do
- the students need to understand them. If they are exaggerated they are usually less ambiguous
- many teachers are more frozen than they think they are and move little more than their lips!

Excessive exaggeration, though, can be silly and counter-productive. It mustn't be at the expense of the language you are teaching.

We can also teach the students to understand special gestures, to help us convey meaning or highlight aspects of the form of the language, e.g.:

PAST TIME – hitch-hiking gesture over the shoulder

PRESENT TIME – pointing to the floor by the feet

FUTURE TIME – pointing into the distance in front

INTONATION – indicated by making wave motions with the hand

STRESS – indicated by beating with the hand.

(The students, however, need to learn what these gestures mean and you need to know they understand. Pointing to the floor could mean 'here' and pointing in front of you could mean 'over there'. So teach them and check that the students understand them.)

2 Managing the class

Every language teacher develops a personal set of gestures to get a class to do what he wants with the minimum of fuss and the minimum of language. There are some, however, which are fairly standard, e.g.:

Listen – hand cupped behind the ear

Repeat in chorus – firm sweep of the arm, or similar gesture to get everyone starting together

Repeat individually – beckoning gesture with the whole hand

Get into pairs – arm, hand or finger movement to show you are 'joining' the students

Stop (pair work, group work, noise!) – raise hands or clap

Contract words/join sentences – link index fingers

Give a complete sentence – hands held apart horizontally, as though holding a brick at either end

Say from the beginning – rotate index fingers round each other backwards

Good – thumbs up

Not right – shake head or index finger

Break the sentence down into words/the word into phonemes – use each finger of the hand(s) to represent a word/phoneme

A voiced sound – point to the throat.

Some of these expressions can be conveyed by the face, e.g:

Good – show a pleased expression

Not right – screw up the face

Other useful facial expressions are:

Interesting idea – raise the eyebrows

Not quite right, I think – make a doubtful expression

Repeat individually – nod in the direction of the student and raise the eyebrows.

Is there anything to be avoided?

Yes. Quite a lot:

- Unclear, ambiguous expressions and gestures
- Gestures which are not obvious and which you haven't taught or checked with the class
- Gestures which are rude or obscene to the students. Common ones with some nationalities are: pointing, using the middle finger, showing the sole of the foot or shoe, holding up the index and small finger of the same hand. Remember the English have a two-fingered gesture! If you are unfamiliar with the culture of your students, it's worth discussing different gestures with them to find out what to be wary of. (If you're English and teaching out of England it's absolutely essential: students are less likely to suspend their own expectations than if they are in England. On the other hand, don't worry about them to the extent that every move you make is fraught with terror! If in doubt just stick to the one basic rule; never touch your students on anywhere but the arm – although even that might be taboo in some countries!)
- Irritating habits, such as grinning or blinking too much. They can be very off-putting; even language 'ticks' such as *OK* or *all right?* can annoy students. If you don't believe it when somebody says you are repeatedly stroking your face or pulling your hair, try to watch yourself on video if you can. Failing that try and get other trainees to note down your habits and the number of times you practise them. Getting rid of a habit can paralyse you with self-consciousness but it's worth it in the long run!

Should students be encouraged to imitate the teacher's expressions?

Probably not the ones you use to manage the class unless the students are doing the teaching! Probably not the ones to highlight aspects of the form either, unless you can use them to help you check understanding. But the realistic gestures and facial expressions, certainly. If students are practising a dialogue it'll help them to say it as though they mean it and they'll make it far more memorable.

Exercises

You can probably most usefully practise classroom gestures in front of a mirror! However, the following are useful supplementary exercises. If you are shy, make sure the group is divided into two and the exercises are done simultaneously. This will give you the cover of background noise and activity.

Ex. 1

AIM
To encourage trainees to make more use of gesture in front of an audience.

PROCEDURE
Play *Charades* in teams (one person in a team mimes the name of a book or film and the other team has to guess what it is within a certain time limit). Make sure beforehand the gestures used are the special ones you might use to direct a class (e.g. a sweeping gesture to encourage everyone to contribute; a 'nearly' gesture to show semi-approval of an answer). You might discuss them with the group before doing the exercise.

COMMENT
1 One advantage of this game is that in the playing of it self-consciousness is often forgotten. The drawback is that those trying to guess the name of the film, book etc. are willing and enthusiastic in what they give. A normal class might be less forthcoming and more eliciting gestures would be needed. This could perhaps be covered by instructing the 'audience' not to offer anything unless called upon by a gesture.

2 The most valuable variant of this exercise is to replace the book or film with a sentence which has to be mimed/gestured.

Ex. 2

AIM
To show the value of gesture and facial expression in conveying meaning.

PROCEDURE
A 1 Tell the group a short story without any gesture, movement or facial expression.

2 Repeat the exercise using as much physical expression as possible.

3 Discuss with others in the group the gestures and expressions most helpful in getting across the meaning and mood of the storyteller.

COMMENT
This should help show the extent to which all of us rely on physical expression to convey and interpret meaning.

B 1 Pass a message round the group through a series of mime gestures (rather like a mimed version of *Chinese Whispers*). Make sure members of the group who have not yet received the message do not watch. It might be best to have everyone leave the room and come back in one at a time to receive the message.

2 Compare the final mime with the original message.

Ex. 3

AIM

To practise the appropriate gestures for getting students to listen to a model, repeat in chorus and repeat individually. (Also see exercises on pp 95–97).

PROCEDURE

1 By gesture alone (e.g. hand behind ear) get some of your colleagues to listen to an utterance (either in a nonsense language or a foreign language).

2 Pause and check through eye contact that everyone has heard.

3 By gesture alone (e.g. a gathering-together two-arm gesture) get everyone to repeat, making sure they all start at the same time.

4 Get the group to repeat individually, quickly and randomly, again by gesture alone (e.g. beckoning with the whole hand). Make sure that everyone gets practice and that those that need it most get most.

Ex. 4

AIM

To help indicate intonation and stress by gesture.

PROCEDURE

1 Read out, or play on tape, some one-word utterances, one at a time.

2 As the words are uttered, indicate stress by a beating gesture and the main pitch movement by a lift or a fall of the hand.

3 When this has been practised sufficiently, make the utterances consist of more than one word. Indicate by appropriate gestures where the main stress comes in the utterances and the pitch changes caused by it.

COMMENT

1 To help the group, read out the utterances and get them to make the gesture instead of you.

2 It is important to use the gestures you feel comfortable with rather than copy someone you have seen. Discuss with the group which are the clearest.

Ex. 5

AIM

To help in an understanding of the extent to which meaning can be conveyed without words.

PROCEDURE

1 Mime to the group one of the following lists of words:

A	B	C	D
walk	bake	shoot	scrub
stroll	fry	suffocate	brush
dash	grill	smother	wipe
jog	boil	drown	sweep

2 Ask them to write down what they think the words are.

3 Get others in the group to mime the other lists.

4 Compare results and consider alternative gestures.

2.3 Position and movement

In the classroom, students quickly become sensitive to where you are placed. It tells them:

- what type of activity it is
- what your role is
- what the students' role is expected to be
- who you are attending to and not attending to
- whether you expect a student to talk to you or not.

Concepts of personal space vary from culture to culture. For example, Arabs when they talk to each other like to get closer than Northern Europeans. In multi-cultural classes, students sometimes cause offence to each other because they get too close.

Activities with the teacher at the front of the class

Some activities (e.g. presentation, controlled practice, giving instructions) often demand that you are directing what is going on. You stand at the front so that:

- you can see what everyone is doing or trying to say
- you can maintain control through gesture and eye contact
- the students can see any visual aids or mimes you may need
- you are mobile enough to help and correct individuals
- the students can focus on you; they need to see your facial expressions and gestures, as well as your mouth, since these all reinforce what is being said. It's *essential* students see your mouth if you are going to ask them to pronounce what you are saying. If you stand at the back of the class or even at the front with your back or side to the class you are depriving them of the best conditions for hearing and understanding.

Be careful, though, not to:

- be totally frozen out there in front
- move around too much, distracting students by constantly pacing the floor
- develop habits like rocking backwards and forwards from one foot to the other.

Find the optimum position: not so close that you are on top of the students, nor so far away that they can't see or hear you; not blocking any essential visuals or writing on the board; not blocking students from communicating with either you or each other.

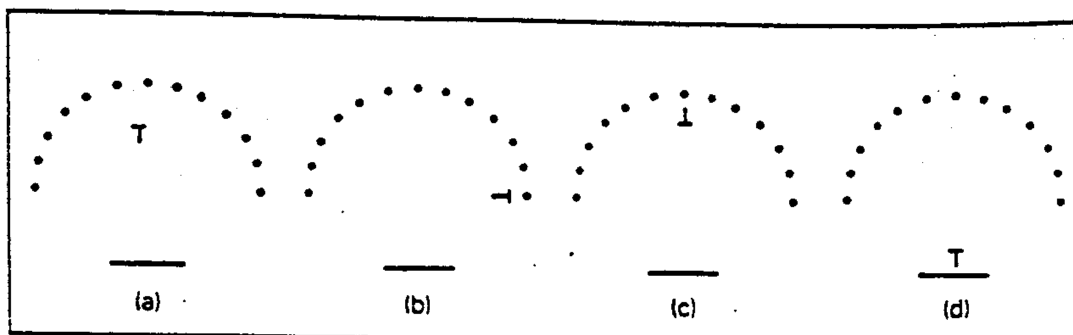


Figure 1

For example, Position (a) (teacher facing students), excludes students at the sides, Position (b) focuses exclusively on a few students and position (c) (teacher with back to students), removes control over part of the class and stops them from seeing the board. However, Position (d) is ideal for a small group seated in a horseshoe shape, unless you are helping an individual or trying to make the board visible.

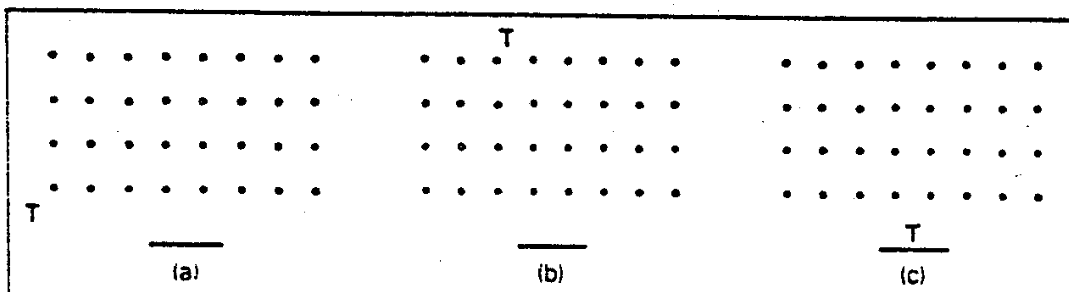


Figure 2

In a large class with the seats arranged in rows, Position (a) weakens your control over the far side of the class, (b) can be rather menacing if you are talking to the class (unless you are reading from the board or showing slides) and, since there can be no eye control or gestural control, ineffective if you are directing language practice, whereas (c) is ideal for most 'up front' teaching.

How can you help an individual student during these activities? —
If the layout of the class allows it, move forward. Be careful, though. Unless you retain involvement, say by eye contact, you may well exclude the other students, which is all right only if they've got something else to do. If in doubt stay back and direct another student to help. If you are correcting pronunciation, concentrate on the one student and try and involve the others by getting them to make the sounds as well.

Don't loom over a student or sit on the student's desk, it's intimidating. If it's really individual help you're giving, lean forwards or crouch in front.

How can you write on the board without turning your back on the students?
You can't, and for that reason many teachers now prefer to use an overhead projector (OHP). However, you can involve the students in what you are writing by asking them what comes next, how to spell new words etc., provided you don't

overdo it and slow the lesson down too much. If you have a lot to write up, do it in small chunks and turn round and face the class from time to time, perhaps to ask the students some questions (see pp 160–161).

Pair and group work

For this either:
- sit down, on a chair, outside the communication circuits you have set up, listening

or:
- move round unobtrusively.

The more you impose yourself, the more the students will look to you for help. If you make contributions, crouch next to the group or lean over at a tactful distance. Be brief and move on. If you are asked to give your ideas to a group's discussion, *participate as a student*.

Listening to a tape or reading a text

When students are engaged in such activities they do not need to see you. In fact, moving around may distract. So, *sit down and be quiet*. Don't feel that not showing yourself is not teaching. On the other hand, don't stay frozen to the chair after the activity has finished. Go and help a student if asked – and perhaps stand at the front if you're going to ask questions.

Exercises

Ex. 1

AIM
To find out about personal space and the feelings engendered by foreign gestures and movement.

PROCEDURE
1 Give half the group a slip of paper each with a different instruction regarding an alien habit on it (e.g *stand only five inches from the person you are talking to*; *bow every time you address someone*; *hold the person you are talking to gently on the arm*).

2 Get everyone up and ask them to pretend they are at a wine party. The other half of the group should behave normally.

COMMENT
1 This should go on long enough to allow everyone to experience a couple of non-English habits.

2 It is better if particular gestures can be given to people with experience of that culture, to prevent them from becoming too extreme.

Ex. 2

AIM
To highlight the importance of where you stand in the classroom in relation to the class's activity.

This exercise can be done during TP, during a real lesson, or using a video tape of a lesson, specially filmed to concentrate on the teacher.

PROCEDURE

1 Make a rough grid plan of a classroom, e.g.:

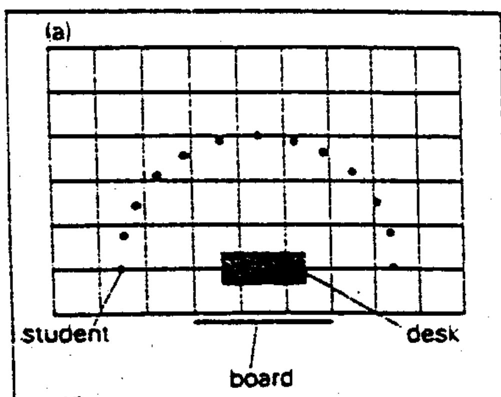


Figure 3

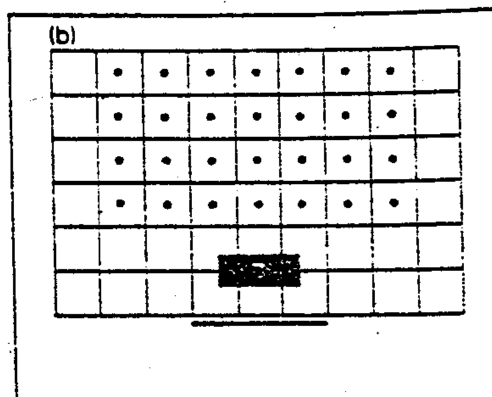


Figure 4

2 Every two or three minutes, or more frequently if the lesson is a short one, make an entry in the appropriate square to show the approximate position of the teacher. The first entry is the number 1, the second 2, and so on. The grid ends up looking something like this:

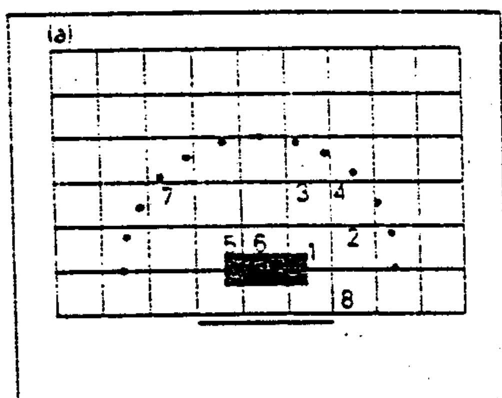


Figure 5

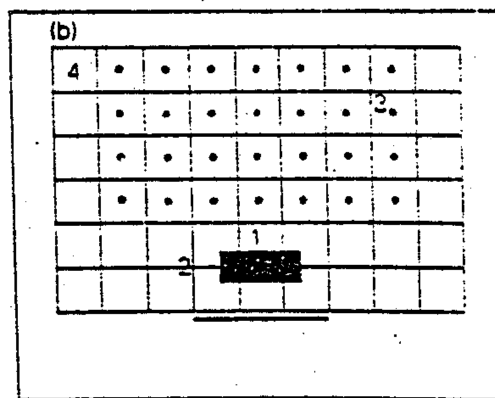


Figure 6

3 Indicate whether the position is appropriate by making a separate list of the numbers and marking them at the same time √ (OK), × (wrong) or ○ (not sure).

COMMENT

1 Like most observation tasks this can become tedious if it goes on too long, so it is probably better to limit it to about twenty minutes.

2 Discussion should focus on how static or how mobile the teacher is and the effect this has on the students.

Ex. 3

AIM

To help modify patterns of movement during a class.

PROCEDURE

1 Write your TP lesson plan leaving a broad margin down the right-hand side of the page.

2 In the margin, mark the approximate teaching position most appropriate to the activity, e.g:

(a) (b)

(i) At the front of the class as the focus (e.g. at the beginning/at the end of a lesson or during 'presentation').

(ii) Seated unobtrusively at the front (e.g. during silent reading or at the beginning of pair work).

(iii) Attending to individuals or pairs of students.

(iv) In control but not the focus (e.g. while students are giving lecturettes, or writing on the board). It may be better to sit down so as not to be too dominant.

Figure 7

3 Compare predicted positions with reality, after TP.

COMMENT

1 Don't be unnecessarily exact. Restrict the positions to, say, four or five typical positions and use simple symbols to indicate them.

2 The technique of using a right-hand margin as above can also be employed to concentrate on such areas as gesture, the relative amounts you and the students are expected to talk in the class, and types of activity. Symbols are much more striking and easily read than words.

2.4 Attention spread

The ideal in most types of classes where the practice of language items is the focus is that all students:

- should be given the opportunity to repeat any new language
- have their errors corrected during controlled language practice
- have individual help and encouragement
- have individualized tasks if necessary
- should feel they have contributed to the class in more or less equal amounts, even though what they contribute will inevitably be different.

Obviously, the larger the class, the more difficult the ideal is to achieve. In a class of forty students you would probably rely more heavily on chorus work and group work than you would in a class of ten. Chorus work ensures that at least everyone repeats new language (although it doesn't ensure that everyone understands it – see pp 98–99). Pair and group work can be used to give everyone practice just as they can give everyone the opportunity to communicate more freely in the classroom (see pp 41ff).

However, a class, no matter how big, is made up of individuals, most of whom want to be listened to or addressed by the teacher directly. Sometimes, in large classes, it might only be possible to give the briefest acknowledgement: a smile, a gesture, a word of encouragement. Even that, though, is worth it. In smaller classes, you should be able to get round to everyone. In either case, use eye contact to draw in all the students when you are directing them together as a class (see pp 7–8).

Any time you give individual students attention, e.g. when you are asking questions, giving help, getting them to repeat, correcting, etc:

- dot about. Don't go round in a line. It's too predictable; students switch off until it's their turn to contribute. It doesn't matter sometimes if the same student is called on twice. It keeps the class on its toes
- involve students who are not being dealt with directly as much as possible (see pp 154ff).
- don't be led by the boisterous students. Quieten them firmly, without discouraging them. Draw out the silent ones. Reassure students anxious to opt out that what you are doing needs their attention
- don't teach exclusively to either the good *or* the weak students. Occasionally, call on the good to help the not-so-good. Give the good students hard questions and tasks and the others easier ones, if possible without either category realizing
- spend longer on students who don't understand or can't do what's expected but, remember, you may somehow have to compensate the others
- remember to stand back and include students at the edge of any seating arrangement. They're easy to forget, particularly those in the front, to the side.

The sixth sense of knowing who's said what when and knowing when you have given enough individual attention without either dissatisfying the individuals concerned or boring the group, only really comes with experience. You should, though, be conscious of the need to develop it.

Pair and group work

As students are working more for themselves or other students in group work, the teacher's attention may not be needed. Indeed, it can be an interference. Group work is often, then, an opportunity to take individuals aside and give them specific remedial help, provided they are not expected to take part fully in any follow-up *class* task. Quiet students can also be helped on these occasions.

During activities that don't involve controlled language practice or depend on the involvement of everyone (e.g. group discussions), it may be better to let students who don't wish to contribute remain silent. Listening and reflection play an important part in the way many students learn a language.

How do you control the noise levels in the class?

One of the inevitable consequences of trying to teach the spoken language through maximizing student talking time is that there will often be more than one person talking in the room at any one time. Using pair work in a class of forty means that there could easily be twenty people talking at once. This is not a serious problem for you and the students. The students are close enough to the person they are talking to to be able to hear easily and you quickly get used to a fairly high noise level. However, the person using the room next door may not be quite so easily convinced, so it may be necessary for you to think of ways of keeping the noise level down at times, e.g:

- by giving each group a different task. If your group work involves a quiet activity as well as a discussion stage, then one group may be talking while the other is reading
- by making sure the students are close enough to each other. This is particularly important for group and pair work. A spread-out group is noisier than a huddle
- by appointing a chairman for groups. The chairman can have several functions, one of which can be to make sure that only one person talks at any one time
- by telling the students to talk quietly. This is an obvious piece of advice but often ignored. The students usually appreciate the problem as much as anyone else and if they are reminded they should do as you say.

With repetition work you might:

- ask the students to whisper – this is particularly useful in choral work. A whispered chorus gives the same sort of practice as one spoken aloud
- break up the chorus. If you only ask a part of the class to chorus at one time it keeps the noise level down
- use the 'round' approach: ask the students to repeat the model three or four times, then indicate that one group or row of students should start, then before they finish, the next group should start, and so on round the class. This can still give a fairly high noise level but it does not have the penetrating quality of a full chorus
- prevent the activity from going on too long. A model sentence chorused a number of times will build to a crescendo, so stop it before it reaches its peak. Group work with a task which expects the students to express themselves will tend to get noisier the longer it goes on. Break it up with fresh instructions and a reminder about the noise level

- tell the students to repeat a model sentence *to themselves*. If they can do it at the pace they want rather than all together, it will be quieter than a full chorus and there is still background noise to hide the efforts of the shyer students
- check with other teachers beforehand. If you anticipate a noisy lesson it is best to check that the class next door is not doing an exam at that time.

Exercises

Ex. 1

AIM
To increase awareness of how much attention is being spread around the class.

PROCEDURE

1 Before TP ask someone observing you to make a chart as in Figure 8, allowing one box per student, e.g:

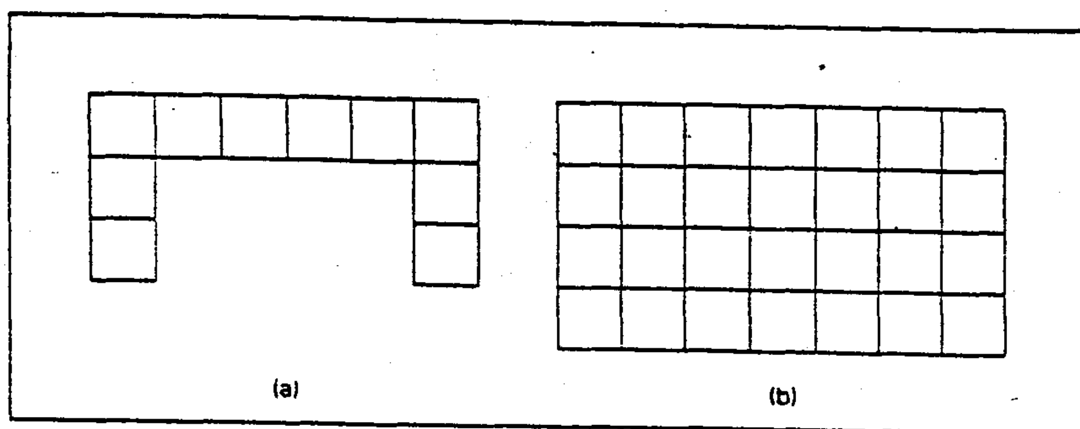


Figure 8

2 Ask the person to make a mark in each box when a student is included, preferably during a teacher-directed activity like a drill.

3 After the lesson say where you feel attention was focused and who you thought the weak students and the strong students were.

4 Get the person you asked to show you the chart and discuss the results.

COMMENT
This exercise can highlight the blind spots even experienced teachers have when it comes to distributing attention evenly round the class.

Ex. 2

AIM
To help spread attention randomly between individual students and yet evenly round the class.

PROCEDURE

1 Before TP write out a list of the students' names in random order (*not* the order they sit in).

2 During one predetermined part of the lesson go down the list and make sure everyone is included. If necessary go through it more than once, backwards as well as forwards.

2.5 Using the voice

If your voice does not have sufficient range, variety and projection, you are going to be at a considerable disadvantage in the classroom. Having said that, though, voice quality and the ways individuals use their voices vary enormously from one teacher to another.

How can you use your voice to gain attention?

For example:
- when students are standing around at the beginning of a lesson, talking
- when you want to stop a group activity
- when there's a lot of general noise and you want to regain control.

Rather than standing quietly waiting for students to finish, or clapping your hands or banging on the table, it is often more effective to exaggerate certain features of your voice, dwelling longer than usual on certain syllables and making a joke of it, (e.g. 'All right everyone. Mo*ham*med!') Shouting can convey anger and, in some cultures, disastrous loss of face, so avoid it unless really necessary. A slight increase in volume and higher pitch is often all that's necessary.

Can you help to hold the students' attention with the voice?

Yes. Attention can easily be lost by speaking:
- too quietly
- too monotonously, without varying the pitch of the voice.

When you are 'up front' it's as much how you say something as what you say that keeps your students' attention. Try recording yourself and listening to how wide your voice range is.

What about when you are announcing changes in the stages of a lesson?

It's not necessary to say: *Right! This is a different part of the lesson. New activity coming up.*

Read, for example, the following transcript of a lesson aloud:

T: *So, what's the 'rule', then?*
S: *After 'would like to', always use the infinitive.*
T: *Good. Everyone clear? Let's have one more example. Tell me about your holiday next year . . . Sami.*
S: *Eh . . . I'd like to . . . mmm . . . I'd like to go to Scotland.*
T: *OK. Good. Now, close your books. Stand up and put all the tables against the wall.*

When you reach *Now, close your books* your voice should increase marginally in volume and rise in pitch considerably to highlight the change of activity.

In what way does the voice vary?

The voice alters fairly naturally, according to the activity, the size of the class, the room, etc. When talking to individuals, pairs or groups, we reduce the volume, lower the pitch and narrow the range. When addressing a large class in a large room the opposite usually takes place, although some teachers can get a class under control by talking more quietly than usual!.

The greater the variation in the voice, usually – providing it's appropriate – the greater the effectiveness. For getting the class's attention and for giving gentle, individual correction the quality of the voice should be very different. To sensitize yourself to your own skills in voice control, try recording yourself reading a dialogue or, if possible, giving a set of instructions to students.

Exercises

Ex. 1

AIM
To help identify the main uses of voice for three major functions within a lesson.

PROCEDURE
1 In groups make a list of the different functions of the voice in a class.

2 Categorize under three main headings, e.g.
Gaining attention of whole class
Maintaining attention of whole class while talking
Talking to individuals so as not to distract group activity

3 During a lesson you observe (possibly on video), for twenty minutes note down under these headings what was being said and what different types of voice are being used.

4 Discuss with peers, focusing on the effectiveness of each.

Ex. 2

AIM
To develop awareness of the role of the voice.

PROCEDURE
1 Record part of a real lesson.

2 Together with someone in your group identify the changes of pitch and volume in the teacher's voice and discuss the reasons for them.

3 If videoed, discuss how the changes relate to gesture and movement.

Ex. 3

AIM
To improve the use of the voice.

PROCEDURE
1 Make a genuine announcement to the group in the classroom or to a crowded common room full of students!

2 Ask someone in the group to assess your performance in getting attention, holding it and getting the message across.

Ex. 4

AIM
To encourage use of the most appropriate voice for the various stages of the lesson.

PROCEDURE

1 Plan a short lesson where you are familiar with the techniques and content involved (e.g. part of a previous TP lesson).

2 At suitable stages in the plan, write a short, simple script in a different colour ink (not necessarily the exact words you will speak).

3 Underline those sections where a voice change is necessary and indicate the type of voice required.

4 Teach the lesson and discuss the results with anyone observing it.

Ex. 5

AIM
To help develop different kinds of voice.

PROCEDURE

1 Identify three different types of voice that you can use fairly easily (e.g. a voice to get attention in a crowded room, a voice for giving a language model or a voice for talking to an individual student whilst the rest of the class is involved in pair work). Get someone to confirm that you have got them right.

2 Write down two or three appropriate phrases for each type of voice.

3 Practise saying them to yourself in the right kind of voice.

2.6 Metalanguage and the amount you talk

Metalanguage is the language you use in the classroom in order to explain things, give instructions, to praise or to correct – in other words, all the language that isn't being 'taught'.

The aim of most language classes is usually to get the students using the language. When you talk too much then the chances are the students aren't being given maximum opportunity to talk. It's also likely that you won't be listening to the students closely enough, thinking too much of what you are going to say next. (Teacher talking time is often referred to as 'TTT' and student talking time as 'STT' – high STT and low TTT is the aim of most language classes).

At the lower levels at least, if you are a native speaker using English, metalanguage needs to be minimal and, in the case of instructions, checked that it has been understood (so that the students do the activity as quickly and efficiently as possible – see pp 36ff).

Students, however, learn a lot from metalanguage because it is genuinely communicative language. That is one reason for trying to avoid using the students' mother tongue if possible. There is nothing artificial about a situation that involves you praising a student or asking another to be quiet. The context is clear and the language used within it serves a real purpose. Metalanguage, then, should be natural and free of teaching jargon.

Do you have to grade metalanguage if it is in the target language?

Yes. Metalanguage, unless it is language the students need to know because they'll hear it frequently, should generally be *below* the level of the language being 'taught'. It needs to be understood immediately by everyone. At higher levels, you can take more risks because the students often identify areas of metalanguage they don't understand and learn from it. At lower levels, though:

– choose words and structures the students already know

– avoid grammatical terminology (like PRESENT PERFECT) unless there's a good reason not to (see pp 65ff).

At all levels:

– avoid 'teacher's language' (like *concept questions, drilling* etc.)

Sometimes to avoid confusion it might be more efficient to use the students' mother tongue if you simply want them to carry out an activity, though in doing so you're denying them the opportunity to learn from metalanguage.

How else do you reduce the amount you talk in the classroom?

Don't be tempted to describe your every intention. Indicating a major change of activity for the students is acceptable (*All right. Now we're going to write a letter together* very usefully signals a change of gear) whereas revealing all your strategies isn't (*Now I'm going to check your comprehension* is information the students don't need to know and sounds heavy and pedantic).

Avoid running commentaries on your lesson, both to yourself and your students (*I didn't present that very well, did I?*). They're very distracting.

Don't feel you must be polite all the time. You may want to say *I wonder if you'd mind repeating this* but a straight imperative such as *Repeat* together with a gesture (see pp 10–12) will be more efficient. Equally, *Quite good* together with an appropriate facial expression is better than *That might have been better.* In general, at elementary levels, avoid the use of grammatical structures, particularly complicated ones, when 'content' words will do. It not only makes you understood more easily, allowing the students to get on with the task in hand, but it also adds to the impression of you being an efficient, directive teacher in charge of your material and the situation.

Although not strictly concerning metalanguage, you can limit what you say by not repeating yourself unless you have to (asking questions twice can be a nervous habit) and by not repeating what the students say. So:

T: *Well, what's Susan doing? Juan?*
J: *She's having lunch.*
T: *Yes, she's having lunch.*

This is often known as 'echoing' the students. Some teachers echo correct responses with correct responses as well as incorrect responses with correct responses (often without realizing the student's response is incorrect). Usually, the effect of this is to increase the TTT (thus giving the impression of a teacher-dominated class), to encourage the students to listen to you instead of each other (thus cutting off a lot of useful interaction) and to weaken your ability to listen to the students and correct effectively. Some teachers 'echo' incorrect responses with exaggerated intonation. This can be a humorous way of drawing attention to the students' mistakes but you need to have confidence and a relaxed relationship with the class if it's not to be insulting.

A final word: convey as much as you can through gesture, facial expression and intonation.

What other things affect the ease with which the students understand you?

– If you are using the target language, *your speed of delivery*. Don't gabble, but don't allow a class to get used to an unnaturally slow delivery (e.g. de-contracted words such as *I am* for *I'm*; or distorted sounds such as /ðiː/ for /ðə/).

It won't help them understand native speakers since you are, in effect, inventing a language!

– In a multinational class, *your choosing language according to the students' language backgrounds.*

The word *advertisement*, at least in writing and probably in speech, will be understood by French students even before they have learnt it. Not so by Japanese. Neither, however, would understand the abbreviation *ad*. So, if you know your students' language, think what they will easily understand. There are many international words, such as *hotel* and *Coca-Cola*, that nearly all students understand if pronounced the way *they* pronounce them! These can be a great help sometimes when practising a new structure: they give a comfortable feeling of familiarity.

Other suggestions

1 When a student doesn't understand, simplify what you've said e.g:
   T: *What have you got for No. 6, Abdul?*
   A: (Silence)
   T: *No. 6. What did you write, Abdul?*
   A: (Silence)
   T: *No. 6, Abdul.*
2 Give the students time to do what you ask them. Often the students do understand and need a bit of time. If you are nervous and concerned not to let the pace of the lesson flag, it's not always easy to remember to hold yourself back.
3 Find out what your students find easy and difficult to understand and adapt your language to them. If you are teaching a class of doctors, you'll soon discover that their professional knowledge will contribute considerably to their understanding of certain specialized words and phrases.

For further reading in this area see *Teaching English through English* by Jane Willis (Longman) and *Classroom English* by G. Hughes (OUP).

Exercises

Ex. 1

AIM
To help identify different degrees of complexity in language.

PROCEDURE
1 Rank the following instructions in order of how easy they are to understand:
   What's his name?
   Could you tell me what his name is?
   His name, please.
   Ask him what his name is.
   Can you find out his name?
   Ask 'What's your name?'
2 Compare your ranking with someone else's in the group and discuss why one instruction is more difficult than the other.

Ex. 2

AIM
To help simplify the target language for classroom use.

PROCEDURE

A 1 Look at the following questions:
What do you think this object's called?
What might he be involved in?
I wonder if you can remember his destination?
What happened next?

2 Write down simpler ways of saying the same thing and compare your questions with someone else's.

B 1 Work with two others in your group. One should be, or pretend to be the native speaker, the other should pretend to have almost no English. If possible record the exercise.

2 Tell the 'native' speaker how to do something difficult, e.g. to start a car.

3 Tell the 'elementary' speaker how to do the same thing in simpler language.

4 Compare the language used for both, possibly referring to the tape.

Ex. 3

AIM

To create an awareness of how what is everyday language to the native speaker can seem difficult to the foreign learner.

PROCEDURE

1 Get hold of a set of instructions for something relatively simple like an everyday electrical appliance.

2 With another member of your group, discuss the likely difficulties that low level students would have.

3 Write the instructions again trying to eliminate the difficulties.

4 Compare your results with others in the group.

5 Try out the instructions on an elementary student.

6 Go through the same procedure with the instructions in a textbook aimed at higher levels.

2.7 Rapport

Many of the things that need to be said under this heading have been referred to on previous pages (e.g. pp 2 and 6) and are implicit in any discussion on how you look at your students, how you address them and where you stand in relation to them. It is, however, such an important factor in determining whether a class is a success or not (even more in the early days when teaching skills are less developed) that it's worth making further points here.

Obviously, students are prepared to 'play the game' more – and so contribute and learn to use the language more – when the atmosphere is relaxed and you and the students all get on well together. While to a large extent the students create their own atmosphere in the classroom, it can nevertheless be encouraged or deterred by your general attitude.

Showing personal interest in the students

Both inside and outside the classroom, find out about their opinions, their attitudes and their day-to-day life when they're not learning English. In multinational classes, find out about their country and culture. Apart from anything else, knowing what interests them and what offends them can help determine topic areas for your classes. Also, being able to refer occasionally to something you know about individual students in the class is, if done with tact, a good way of building up a relationship with the group as a whole. Providing it's not over-indulged in, it's sometimes good to reciprocate and reveal something of yourself, too.

Being interested in their progress

Talking to students informally can also tell you what students think they need to learn, what they think their good points and weak points are. It also gives you the opportunity to judge their language needs for yourself, in normal relaxed circumstances outside the conventions of the classroom. Students can also tell you their difficulties and why they think they're having them. Such information should help you decide what to do in the classroom when you work out what the group as a whole needs.

Asking for comments on the classes

It's well worth asking your students individually and occasionally as a group what they find useful and not so useful about your classes, providing you have enough language in common (it's not so easy with complete beginners if you don't speak their language!) After all, you are only teaching for *them*.

Having the right manner

Most teachers try to balance directive control over a class with a relaxed, helpful manner, but everyone has to find his own style. Teachers who get away with being rude to their students are only effective because the students recognize underlying sympathy and humour. By the way, it's not a style recommended for the early days of TP!

Responding and reacting to what students say

In class, it's not that easy to respond when you're trying to remember what to do next. One of the problems is that your nerves often prevent you from hearing what the students are saying! Another problem, particularly outside the class, is knowing whether to comment on the *accuracy* of what has been said or whether to respond directly? Compare these two dialogues during a break:

1		2	
T:	*Hello, Helmut.*	T:	*Hello, Helmut.*
S:	*You come to party?*	S:	*You come to party?*
T:	*ARE YOU COMING!*	T:	*Sure, what time is it?*

In Dialogue 1, Helmut might be confused, thinking he's being asked, rather assertively, if *he's* coming – in fact, his English is being corrected. While there's a time and place for correction (e.g. during a drill) it's often more useful for a student to know to what extent he has succeeded or failed in communicating, at least if that's what he's trying to do. It's also helpful, even during a drill if you sometimes respond to utterances as though they were genuinely being made. It makes all language, even practice-language, more meaningful.

Other affective considerations

Obviously, the larger the class and the fewer number of hours a week you teach it, the more difficult it is to be concerned with how the students feel about each other, or to be able to relate their learning activities to feelings, except in a vague general way. (For what lies behind this remark you might like to refer to *Caring and Sharing in the Foreign Language Classroom* by Gertrude Moskowitz – Newbury House). While such considerations are essential in small classes where the students have many hours studying together, in all classes, no matter how large, you should at least try and develop a co-operative atmosphere, with students taking each other into account as much as possible and learning to share language and ideas. When students learn to learn from each other, the group as a whole benefits. Their dependence on you is reduced and yet their motivation increases. The group develops its own positive dynamic.

Some simple practical hints to help you encourage this spirit are:

- Make sure you know everyone's name and that they know both yours and each other's! At the beginning of a course you might ask them to put their names on the desk for all to see or perhaps wear name-badges, or, in a small class, you might write their names on the board and get everyone to practise putting a face to the name. An amusing name-remembering game goes like this:
  T: My name's John.
  S1: (pointing) *His name's John and my name's Abdulla.*
  S2: (pointing) *His name's John, that's Abdulla and I'm Ingrid.*
  S3: (pointing) *John, Abdulla, Ingrid and I'm Thomas.*
  and so on until you go round the whole class. If you have a class of more than, say, twenty, it's probably better to split it into two halves.
- At the beginning of a course of lessons have an activity to break the ice and get everyone talking to each other, e.g. in a medium size class you might ask the students to get up and find two people with whom they have hobbies in common. They must then interview those students and find out as many personal details as possible. If there's time, each student could report back to the whole class on the other person. In a large class, you could divide the students into groups with each group having to fill out a questionnaire, with general questions on it like: *How many people in your group drive*? Each group could then report back its findings. Even if the students' English is not good enough it's still worth them doing this activity in their mother-tongue, but make sure you explain the reasons for it first!
- Have plenty of group work, both for controlled language practice and for the sharing of ideas (see pp 41–44). Apart from increasing the amount the students contribute to a class, it brings them much closer together.
- Have a lot of activities which the group can enjoy, relating the activity to what suits the group best (e.g. songs, games, mimes, etc. are popular with many classes). All such activities can have specific language purposes.
- Most important, don't dominate a class. Let it develop its own atmosphere and encourage its own positive characteristics. If there are some students working against the interests of the group spend some time talking to them and sorting out their problems. It's worth it in the long run although be careful not to let them command *all* your attention. You might easily provide the wrong sort of encouragement and lose the rest of the group!

Communicative Language Teaching

Prof.Kawther I.M.kautb

By the end of the sixties and beginning of the seventies it was quite apparent that the ALA had run its course.

The criticisms launched againt its theoretical assumptions were too many. Chomsky (1957) had demonstrated that the standard structural theories of language were incapable of accounting for the fundamental characteristic of language - the creativity and uniqueness of individual sentences. British and American applied linguists emphasized another dimension of language that was missing in Chomsky's theory - the functional and communicative potentialities of language. They saw that the legitimate goal of language teaching should be the development of communicative competence (Hymes, 1972, Candlin, 1976, & Widdowson, 1978).

Communicative language teaching as an innovation focused on alternative new conceptions. It adopted communicative competence as its goal, and developed different procedures for teaching the four language skills that acknowledged the interdependence of language and communication. Little Wood (1981) states that one of the most characteristic features of communicative language teaching is that it pays systematic attention to functional as well as structural aspects of language.

Communicative teaching designs range from models in which a set of communicative activities are used to

supplement linguistic exercises in a structural syllabus to models in which a learner generated view of a syllabus design predominates as in the counseling - learning method.

Finocchiaro and Brumfit (1983) contrast the major distinctive features of the Audiolingual Method and the Communicative Approach, according to their interpretion.:

Audio-lingual	*Communicative Language Teaching*
1-Attends to structure and form more than meaning.	Meaning is paramount.
2-Demands memorization of structure-based dialogs.	Dialogs, if used, center around communicative functions and are not normally memorized.
3-Language items are not necessarily contextualized.	Contextualization is a basic premise.
4-Language learning is learning structures, sounds, or words.	Language learning is learning to communicate.
5-Mastery, or "over-learning is sought.	Effective communication is sought.
6-Drilling is a central technique.	Drilling may occur, but peripherally.
7-Native-speaker-like pronuciation is sought.	Comprehensible pronunciation is sought.
8- Grammatical explanation is avoided.	Any device which helps the learners is accepted - varying according to their age,interest, etc
9-Communicative activities only come after a long process of rigid drills and expercises.	Attempts to communicate may be encouraged from the very beginning.

10-The use of the student's native language is forbidden.	Judicious use of native language is accepted where feasible.
11-Translation is forbidden at early levels.	Translation may be used where students need or benefit from it.
12-Reading and writing are deferred till speech is mastered.	Reading and writing can start from the first day, if desired.
13-The target linguistic system will be learned through the overt teaching of the patterns of the system.	The target linguistic system will be learned best through the process of struggling to communicate.
14-Linguistic competence is the desired goal.	Communicative competence is the desired goal (i.e.the ability to use the linguistic system effectively and appropriately).
15-Varieties of language are recognized but not emphasized.	Linguistic variation is a central concept in materials and methodology.
16-The sequence of units is determined solely by principles of linguistic complexity.	Sequencing is determined by any consideration of content, function, or meaning which maintains interest.
17-The teacher controls the learners and prevents them from doing anything that conflicts with the theory.	Teachers help learners in any way that motivates them to work with the language.
18-"Language is habit" so errors must be prevented at all costs.	Language is created by the individual often through trial and error.
19-Accuracy, in terms of formal correctness, is a primary goal.	Fluency and acceptable language is the primary goal : accuracy is judged not in the abstracbut in context.
20-Students are expected to	Students are expected to interact

interact with the language system, embodied in machines or controlled materials.	with other people, either in the flesh, through pair and group work, or in their writings.
21-The teacher is expected to specify the language that students are to use.	The teacher cannot know exactly what language the students will use.
22-Intrinsic motivation will spring from an interest in the structureof the language.	Intrinsic motivation will spring from an interest in what is being communicated by the language.

CLT is usually learner-centered and experience-based view of secured language teaching. Students' needs are usually the basis on which selection of language functions, situations, topics and linguistic forms are decided. Richards and Rodgers (1988) state that "Common to all versions of communicative language teaching is a theory of language teaching that starts from a communicative model of language and language use and that seeks to translate this into a design for an instructional system, for materials, for teachers and learner roles and for classroom activities and techniques. (P.69).

Communicative Comptence : (C C)

The constituents of communicative competence encompass the following :

1-.Grammatical competence (G C)

2- Discourse competence (D C)

3- Sociolinguistic competence (S C)

G C involves the computational aspects of language the rules or formulations or constraints that allow us to pair sound with meaning, the rules that form syntactic constructions or phonological or semantic patterns of varied sorts. Canal and Swain's (1980) Characterization of grammatical competence includes knowledge of lexical items, but it is not clear what this is intended to mean Much more controversial is the characterization of what traditionally been called pragmatic knowledge, which is nowadays assumed to be the ability of language learner to pair sentences with the contexts in which they would be appropriate.

Pragmatics is concerned with the recursive assigment of appropriateness conditions to an infinte set of well formed sentences.

Pragmatics is the study of deixis, implicature, presuppositions, speech acts and aspects of discuourse structure.

Discourse competence is the knowledge of the structure of text. (Oral or-written). It is more appropriate to view it as part of sociolinguistic competence.

Sociolinguistic knowledge has been viewed as a continuum with microsocial linguistic knowledge at one end and macrolinguistic knowledge at the other end. The former has to do with knowledge of text, the delineation of text types, how these are put together, what speech acts are required and what are prohibited in particaular text type

what grammatical forms co-occur Frequently in a text type, what forms are rare in that type, the effect of the displacement of the hearer on the text, the effect of the cognitive content on the text and so on. The latter has to do with the influence on text of group membership, participants roles, degrees of formality and politeness, and so on. The continuun thus ranges from strictly linguistic knowledge to strictly cultural knowledge with no obvious dividing line between discoursal and sociolinguistic knowledge.

Design :

I Objectives :

The objectives of the communicative approach are many. It emphasizes the teaching of language as; a means of expression, as a semiotic system and an object of learning or as a means of expressing values and judgements about oneself and others, as remedial learning or as a subject in the school curriculum.

II The Syllabus :

One of the main features of the communicative approach is its use of new syllabus models. The first proposed syllabus model was the notional syllabus introduced by Wilkins (1976) in which the categories of grammatical structures of the structural syllabus are replaced by semantic - grammatical categories (e.g. Frequency, motion, location, duration) plus the categories of language functions that students need most.

Several modes of the syllabus exist at the present time. Yalden (1983) cited by Richards and Rodgers (1988) outlines these syllabus types as :

1- Structures plus functions as in Wilkins,notional syllabus (1976).
2- Functional spiral around a structural core as in Brumfit's (1980).

3- Structural, functional and instrumental as in Allen's (1980).
4- Functional (Jupp and Hudlin, 1975).
5- Notional (Wilkins, 1976).
6- Interactional (Widdowson, 1979).
7- Task-based (Candlin, 1976).
8- Learner-generated.

The outcome products of these syllabi types are usually expressed in a non-linguistic terms such as ; writing a business letter, taking down a message, asking for information ....etc.

For each product a number of communicative situations are suggested. These situations which consist of the stimulus, the context, participants and desried outcomes and constraints constitute the means by which learners interaction and communicative skills are realized.

III Learning and Teaching Activities :

In communicative language teaching class activities range from pseudo-communication activities to true or genuine communicative activities as in information sharing, negotiation of meaning and interaction. These functional communication activities can be of various types e.g guessing games, giving instructions on how to draw a picture or a shape, dialogue building, role-play, problem solving, improvization ....etc.

IV Evaluation :

The principle which states "test the way you teachcan not be overlooked in CLT. Thus discrete point testing is not valid. Communicative tests are available on the market and teachers can design their own tests guided by the principles of testing. Communicative tests are always integrative tests i.e. we test all elements of language at one time. In communicative speaking tests, we test mastery of all linguistic elements which can be functionalized effectively in a given communicative situation e.g a interview, booking a ticket at a travel agency, reporting a theft at a police station .....etc.

Procedures :

Communicative principles can be applied to the teaching of language skills at any level even at the beginning levels because of the variety of activities and exercises types that can be easily oriented to classroom environment.

Finnocchiaro and Brumfit (1983 : 107-8) offer a class outline for teaching the language function "making a suggestion for learners in the beginning level of the secondary school.

1- Presentation of a brief dialog or several mini-dialogs, preceded by a motivation (relating the dialog situation (s) to the learners' probable community experiences)

and a discussion of the function and situation-people, roles, setting, topic, and the informality or formality of the language which the function and situation demand. (At beginning levels, where all the learners understand the same native language, the motivation can well be given in their native tongue).

2- Oral practice of each utterance of the dialogue segment to be presented that day (entire class repetition, half-class, groups, individuals) generally preceded by your model. If mini-dialogs are used, engage in similar practice.

3- Questions and answers based on the dialog topic(s) and situation itself. (Inverted wh, or or questions).

4- Questions and answers related to the students' personal experiences but centered around the dialog theme.

5- Study one of the basic communicative expressions in the dialog or one of the structures which exemplify the function. You will wish to give several additional examples of the communicative use of the expression or structure with familiar vocabulary in unambiguous utterances or mini-dialogs (using pictures, simple real objects, or dramatization) to clarify the meaning of the expression or structure ....

6- Learner discovery of generalizations or rules underlying the functional expression or structure. This should include at least four points : its oral and written forms (the elements of which it is composed, e.g. "How about

÷ verb + ing?"); its poisition in the utterance; its formality or informaliin the utterance; and in the case of a structure, its grammatical function and meaning ....

7- Oral recognition, interpretative activities (two to five depending on the learning level, the language knowledge of the students, and related factors).

8- Oral production activities proceeding from guided to free communication activities.

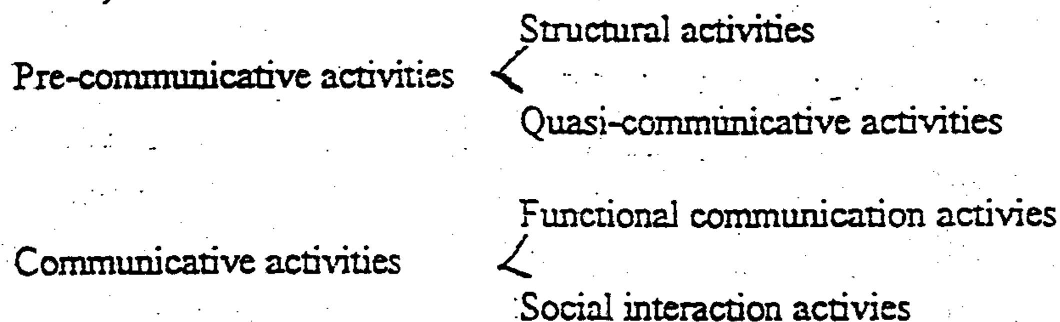
9- Copying of the dialogs or mini-dialogs or modules if they are not in the class text.

10- Sampling of the written homework assignment, if given.

11- Evaluation of learning (oral only), e.g. "How would you ask your friend to _____? And how would you ask me to _____?"

Richards & Rodgers (1986) decide that such procedures clearly have much in common with those observed in classes taught according to structural-Situational and Audiolingual principles. Traditional procedures are rejected but are reinterpreted and extended. A similar conservatism is found in many "orthodox" CLT texts, such as Alexander's Mainline Beginners (1978). Although each unit has an ostensibly functional focus, new teaching points are introduced with dialogues, followed by controlled practice of the main grammatical patterns. The teaching points are then contextualized through situational practice. This serves as an introduction to a freer practice

activity, such as a role play or improvisation. Similar techniques are used in another popular textbook, Starting Strategies (Abbs and Freebairn 1977). Teaching points are introduced in dialogue form, grammatical items are isolated for controlled practice, and then freer activities are provided. Pair and group work is suggested to encourage students to use and practice functions and forms. The methodological procedures underlying these texts reflect a sequence of activities represented in Littlewood (1981, P.86) as follows :



Savignon (1972, 1983), however, rejects the notion that learners must first control individual skills (pronunciation, grammar, vocabulary) before applying them in communicative tasks; she advocates providing communicative practice from the start of instruction. How to implement CLT principles at the level of classroom procedures thus remains central to discussions of the communicative approach. How can the range of communicative activities and procedures be defined, and how can the teacher determine a mix and timing of activities that best meets the needs of a praticular learner

or group of learners? These fundamental questions cannot be answered by proposing further taxonomies and classifications, but require systematic investigation of the use of different kinds of activities and procedures in L2 classrooms.

Communicative Language Teaching in Perspective :

CLT appeared in a time when language teaching all over the world was ready for a paradigm shift. The legitimacy of adopting the goal of developing communicative competence in the FL learner received much enthusiasm and appeal. The approach is more humanistic than other approaches in which the interactive processes of communication recieved priority. However, the adoption of the CLT approach raises issues such as : teacher training, material design and development, use of new activities, testing and evaluation procedures....etc.

Some questions need to be examined carfully such as; whether linguistic accuracy should be a pre-requisite for fluency, whether we should adopt the objective of developing linguistic competence as a pre-requiste for developing communicative comptence, whether it is suitable for ESL or EFL situations whether a grammar based syllabus should be abondoned for the sake of a functional syllabus.....etc.

One of the recorded observations is the wide adoption of CLT all over the world. Language courses

available on the market are flollowing all the principles of CLT.

The Natural Approach : (NA)

Attempts to draw links between first and second language acquisition have their impact on second language teaching. New hypotheses and concepts have been espoused by foreign language educators in an attempt to maximize outcomes of learning. Drastic changes have taken place in the domain of foreign language teaching over the past 25 years. According to Schulz (1977 : 175) as cited by Kawtb (1989) , we individualized, humanized, personalized, mediated, programmed, team-taught, grouped, clarified values, fostered creativity and developed new approaches :

Recent developments in the field of foreign language teaching encourage maintaining favorable language environment.

Krashen and Terrell (1983) who invovated the "Natural Approach" maintain that acquisition is possible in a foreign language classroom. It can happen when people understand messages in the foreign language when this language is used for communicating real ideas not generic or abstract meanings and thus create a fovorable language environment .

The term "Natural" is used to refer to the way a child acquires his/her native tongue. This acquisition can be duplicated in second or foreign language teaching. There is a distinction between acquisition i.e. picking language in a natural communicative setting and learning i.e knowing the rules of the language consciously. The first is responsible for initiating utterances in the target language while the second functions as a moinitor (an editor) i.e making changes in utterances after they are generated by the acquired system.

The NA unlike other methods of teaching foreign languages is based on empirical evidence supported by data collected from research studies. Reserach has shown repeatedly that there is a difference between language acquisition and language learning. Children acquiring English as a second language show a remarkable difficulty order for various function words and grammatical morphemes very similar to that of first language acquirers (Dulay and Burt, 1973, 1975,).

Baily, Madden and Krashen (1974) found out that adult second language acquirers demonstrate similar difficulty order regardless of the nature of their first language. This order appears only under certain coindtions i.e. When adults focus on communication tasks and it does not appear when they are given grammar tests.

Krashen and Terrell (1983) describle the main hypotheses underlying the NA as follows :

The Acquistion-Learning Hypothesis :

This hypothesis claims that adults have two distinct ways of developing competence in second language. The first way is via language acquistion, that is by using language for real communication. Language acquistion is the "natural" way to develop linguistic ability, and is a subconscious process: Children for example are not necessarily aware that they are acquiring language they are only aware that they are communicating.

The results of language acquistion, acquired linguistic competence, are also subconscious. We are not generally "aware" of the rules of languages we have acquired. Instead, we have a "feel" for correctness: when we hear an error we may not know exactly what rule was violated, but somehow "know" that an error was committed.

The second way we develop competence in a second language is by language learning. Language learning is "knowing about", language, or "formal knowledge". of a language. While acquistion is subconscious, learning is conscious. Learning refers to "explicit" knowledge of rules, being aware of them and being able to talk about them. This kind of knowledge is quite different from language acquisition, which could be termed "implicit".

The acquisition-learning hypothesis claims that adults can still acquire second language, that the ability to

"pick up" language does not disappear at puberty, as some have claimed, but is still with us as adults. The acquistion-learning hypothesis does not imply necessarily that adults can acquire perfectly or that they can always achieve a native level of performance in scond language. It also does not specify what aspects of language are acquired and what are learned, or how the adult performer uses acquisition and learning in performance. It only states that the processes are different and that both exist in the adult. Other hypotheses will discuss just how much adults can acquire, what parts of language are acquired, and how acquisition and learning interrelate in second language performance.

Language teaching has quite different effects on acquisition and on learning. If we examine language in grammar-based approaches which emphasize explanations of rules and correction of errors, it appears that teaching is directed totally at learning and not acquistion. In fact, conscious language learning is thought to be helped a great deal by teaching. Its goal is the learning of consious rules, and error correction is thought to help the learner arrive at the "right" form of the rule. If for example, a student of English says. "I goes to school every day," and is corrected and forced to repeat the utterance correctly, the student is supposed to alter his mental vision of the third person singular rule and realize that the -s ending only goes with the third person and not the first person.

Research in child language acquisition suggests quite strongly that teaching, as defined above, does not facilitate acquisition. Error correction in particular does not seem to help. Parents actually correct only a small portion of the child's language, for example, occasional pronuciation problems, certain verbs, and dirty words! and they, parents, attend far more to the truth.

The acquisition-learning distinction is not new with us. Several scholars found it useful to posit a difference between "implicit" and "explicit" learning, between mechanisms that guide "automatic" performance and mechanisms that guide "puzzle-and-problem performance". There is impressive evidence for the reality of the distinction, and this hypothesis plays a central role in the general theory of second language acquisition we are presenting here. Much of this evidence will be presented as we discuss the subsequent hypotheses;.

The Acquisition-Learning Distinction

acquisition	Learning
1-similar to child first language acquisition	1-formal (knowledge of language)
2"picking up" a language	2-"knowing about" a language
3-subconscious	3conscious
4- implicit knowledge	4-explicit knowledge
5-formal teaching does not help	5-formal teaching helps

The Natural Order Hypothesis :

This hypothesis states that grammatical structures are acquired (not necessarily learned) in a predictable order, It states that we will see similarities across acquireres; certain structures will tend to be acquired early, while others will tend to be acquired late. The natural order hypothesis does not state that every acquirer will acquire grammatical structures in the exact same order. It states rather that, in general, certain structures tend to be acquired early and others to be acquired late. It also allows the possibility that structures may be acquired in groups, at about the same time.

One of the best studies in language acquisition is English morphology. It is a well-established finding that there exists a natural order for the acquisition of English morphology for children acquiring English as a first language. Brown (1980) discovered that children tend to acquire certain grammatical morphemes, or "function words", relatively early, and certain others relatively late. For example, the progressive tense marker as in "He is going to work and the plural -s, as in "Two hats", are usually among the first morphemes acquired by children. Typically late acquired morphemes are the third person singular morpheme -s, "He goes to work every day at nine", and the's possessive marker, "It is John's hat". The "late" morphemes might come a full year after the early ones.

To illustrate the points made above about individual variation and the possibility that some in "groups", we would not be surprised to see one child acquire-ing a bit before the plural marker, and another to acquire these two in the opposite order. A third might acquire both at about the same time. But we would be very surprised to see a child acquire a third person singular or possessive morpheme before-ing or plural.

The natural order hypothesis has been confirmed for a variety of structures in child first language acquisition. Brown (1980) charted the growth of fourteen grammatical morphemes over time in three children (a longitudinal study) and found striking similarities in order of acquisition (but not in rate of acquisition,). Brown (1980) also concluded that his results were consistent with other researchers' results. Brown's associates,. Jill and Peter de Villiers, confirmed that the same similarities hold when children are studied cross-sectionally, that is, the difficulty order is similar to the acquisition order. In their study, they confirmed that those items children tend to get right more often were the same structures that Brown found were acquired early in his longitudinal research.

An extremely important subsequent discovery was that children acquiring English as a second language also show a natural order for grammatical morphemes. In a series of studies, Dulay and Burt and Krashen (1982) reported that chidren acquiring English as a second

language in different parts of the United States and with different first languages (Chinese and Spanish), showed a remarkably similar difficulty order for various function words and grammatical morphemes. This result has been confirmed by most other studies using child second language acquirers.

Even more astounding, in our opinion, was the finding that adults also show anatural order of grammatical morphemes. Several studies, beginning with the 1974 study by Bailey, Madden, and Krashen (1974), show for adults what Dulay and Kresher, Burt showed for children: subjects who speak different first languages show remarkably similar difficulty order. This is important evidence for both the natural order hypothesis, and aswe shall see below, for the acquisition-learning hypothesis. The order of acquisition for second language is not exactly the same as the order of acquisition for first language but there are some clear similarities.

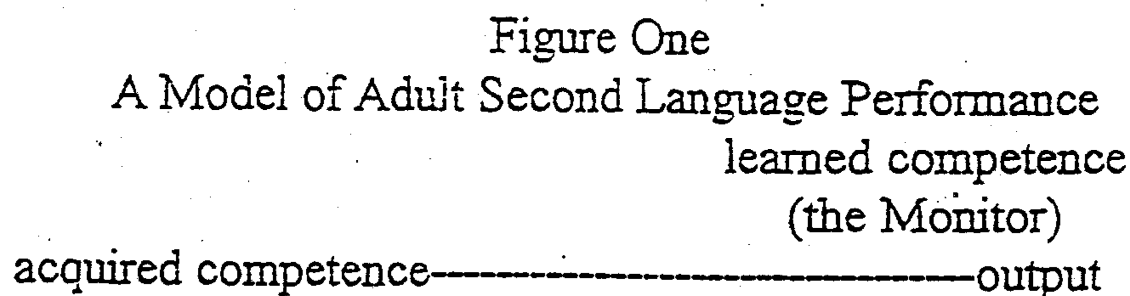
The Monitor Hypothesis:

This hypothesis states that conscious learning has an extremely limited function in adult second language performance: it can only be used as a Monitor, or an editor. The hypothesis says that when we produce utterances in a second language, the utterance is "initiated" by the acquired system, and our conscious learning only comes into play later. We can thus use the Monitor to make

changes in our utterances only after the utterance has been generated by the acquired system. This may happen before we actually speak or write, or it may happen after. When it happens after the utterance has been produced (uttered or written), it is called self-repair. Figure One represents the Monitor Model for adult second language performance.

Figure One

A Model of Adult Second Language Performance



Our fluency in production is thus hypothesized to come from what we have "picked up", what we have acquired, in natural communicative situations Our "formal knowledge" of a second language, the rules we learned in class and from texts, is not responsible for fluency, but only has the function of checking and making repairs on the output of the acquired system.

Not only does learning have only the Monitor function, but research has also revealed that Monitor use itself is very limited. There seems to be three requirements that must be satisfied in order to use the Monitor successfully:

1- The performer has to have enough time. In rapid conversation, taking time to think about rules, such as

the subjective or subject-verb agreement, may disrupt communication.

2- The performer has to be thinking about correctness, or be focused on form. Even when we have time, we may not be concerned with whether we have inflected the verb correctly! We may be more concerned with what we are saying and how we are saying it.

3- The performer has to know the rule. This is a very formidable requirement Linguists have only been able to describe a subset, a fragment, of the grammar of even well-studied language such as English. We can assume that even the best students fail to learn everything presented to them.

The evidence for the performance model given in Figure One comes originally from the morpheme studies, although confiming evidence has been produced from other sources.

Briefly, studies of the acquisition of grammatical morphemes using adult subjects have shown the following : we see the natural order for grammatical morphemes when we test students in situations that appear to be relatively "Monitor-free", where they are focused on communication and not form. When we give adult students pencil and paper grammar tests, we see "unnatural orders", a difficulty order that is unlike the child second language acquisition order. The interpretation of this result in terms of this theory is that when we focus students on

communication, they are not usually able to make extensive use of their conscious knowledge of grammar, the Monitor, and their error patterns primarily reflect the operation of the acquired system. Since adult acquisition processes are posited to be similar to child language acquisition, the error patterns are similar to those seen in children. The unnatural order is due to the intrusion of conscious grammar in situations where students are deliberately focused on correctness. Specifically, the natural order is disturbed by the rise in accuracy of certain late acquired items that the performer has not yet acquired, but that are "easy" to learn.

Current experimentation in this area has led to the hypothesis that in most cases a grammar test is necessary to bring out the consicous grammar in force. Even when students write compositions carefully, they may be so concerned with communication, with the message, that Monitor use may be light.

A very important point about the Monitor hypothesis is that it does not say that acquisition is unavailable for self-correction. We often self-correct, or edit, using acquisition, in both first and in second language. What the Monitor hypothesis claims is that conscious learning has only this function, that it is not used to initiate production in a second language.

The research also suggests that the Monitor does a better job with some parts of grammar than with others.

Specifically, it seems to do better with rules that can be characterized as "simple" in two different ways. First, simple rules do not require elaborate or complex movements of permutation. An easy rule in this sense is the English third person singular, which only requires the attachment of a morpheme -s to the end of certain verbs. The French rule de + le = du is another example of a fairly simple morphological operation. Difficult rules in this sense include the English wh- question, which involves moving the question word to the front of the sentence, a subject-auxiliary inversion, and, with sentences having only main verbs, the insertion of do. Rules can also be difficult due to their semantic properties. The English article system is easy to describe formally-one inserts a /on the before the noun, but its semantics, i.e., when to use a determiner, are very difficult to describe.

Monitor use is thus called for in the case of rules that are easy in both senses given above, and not yet acquired. The English third person singular, for example, is ideal for the conscious Monitor. It is relatively easy to describe and learn, and it is very late acquired, one of the last of the grammatical morphemes to arrive. In fact, even very advanced acquirers of English as a second language may miss the third person marker in unmonitored speech. If, however, they are efficient Monitor users, they will rarelyget it wrong in writing, in prepared speech or on

other occasions when Monitoring is a relatively simple task.

The Input Hypothesis :

The hypothesis states simply that we acquire (not learn) language by understanding input that is a little higher beyond our current level of (acquired) competence. This hypothesis is, of crucial importance since it attempts to answer a question that is important both theoreticaly and practically : How do we acquire language?

The input hypothesis claims that listening comprehension and reading are of primary importance in the language program, and that the ability to speak (or write) fluently in a second language will come on its own with time. Speaking Fluency is thus not "taught" directly : rather, speaking ability "emerges" after the acquirer has built up competence through comprehending input.

The input hypothesis states that in order for acquirers to progress to the next stages in the acquisition of the target language, they need to understand input language that includes a structure that is part of the next stage. Thus, if the acquirers are "up to" the third person singular morpheme -s in English, they can only acquire this morpheme if they hear or read messages that utilize this structure and understand their meaning.

How do acquirers do this? How can we understand language that contains structures that we have not yet acquired? The answer is through context and extra-

linguistic information. Caretakers provide this context for young children by restricting their talk to the "here and now", to what is in the child's domain at the moment. Good second language teachers do this by adding visual aids, by using extra-linguistic context. The input hypothesis thus claims that we use meaning to help us acquire language.

To statethe hypothesis a bit more formally, an acquirer can 'move" from a stage i (where i is the acquirer s' level of competence) to a stage i + 1 (where i + 1 is the stage immediately following i along some natural order) by understanding languge containing i + 1. This technical definition will be of use to us in later discussions.

A corollary of the input hypothesis is this idea that input need not be finely tuned. Input does not have to aim only at i + 1, the next step along the natural order. Returning to Figure One, if an English acquirer has acquired -ing, plural, and copula, and is "ready" to acquire auxiliary and articles, the teacher need not worry about providing auxiliary and articles in the input. In parctice, providing optinal input may be surprisingly easy. It may be that all the teacher need do is make sure the students understand what is being said or what they are reading. When this happens, when the iput is understood, if there is enough input, i + 1 will usually be covered automatically. Other structures will of course be present in the input as well, but there will be plenty of exposure to the i + 1 as well as a review of previously acquired structures.

We refer to this as the net : when someone talks to you in a language you have not yet acquired completely (including your first language if you are a child) so that you understand what is said, the speaker "cast a net" of structure around your current level, your i. This net includes many instances of your i + 1.

Evidence for the input hypothesis and the related net hypothesis comes from a variety of sources, including research in child language acquisition and applied linguistics. The input hypothesis also fits very well with other phenomena and hypotheses about second language acquisition.

The existence and effect of caretaker speech on children provides good evidence for the input hypothesis as well as the concept of the net. Briefly, researchers have found that caretakers (mothers, fathers, and others) simplify their speech when they talk to children. This simplification is thought to be helpful for language acquisition : children acquiring second languages who get simplified input are assumed to acquire faster than those who do not. Caretaker speech has these very interesting properties :

1- It is motivated by the caretaker's desire to be understood. Caretakers modify their language in order to communicate, not in order to teach language.
2- Caretaker speech is structurally simpler than language adults use with each other. What is of interest to us is

that it appears to be roughly tuned to the linguistic level of the child. Caretaker speech tends to get more complex as the child grows in linguistic maturity, although the relationship between the input complexity and the child's developing competence is not perfect.

3- Cartaker speech is about the here and now. Adults do not discuss tomorrow's party, next week's trip, or what is happening down the street, with very young children

4-. As the children grow in linguistic competence, the input becomes more displaced in time and space. We interpret this finding as showing that the caretaker provides the extra-linguistic support, or context, that helps the children understand language that may be "a little bit beyond them".

The description of caretaker speech thus fits the input hypothesis : caretakers "teach" language by altering their language to children so that they will be understood. In doing so, they are giving optimal language lessons, providing input that is understandable and that "covers" the child's next linguistic stage.

Teacher talk is foreigner talk in the second language classroom. It is the language of classroom management and explanation, when it is in the target language. There is good evidence that teacher talk is also roughly tuned to the level of the acquirer. Teacher talk as well is motivated by the desire to communicate. It may thus be the case that "caretaker speech" is available to adult second language

acquirers and that it has approximately the the same effect on them as it does on children.

The Natural Approach : Guidelines

Krashen and Terrell (1983) illustrate how the Natural Approach is consistent with the implications of the theory of second language acquisition we have just discussed. They do not claim that the Natural Approach is the only possible way of implementing these applications. Nor do they claim that the Natural Approach is entirely new. It shares many features with older "traditional" approaches, many of which contain features that are consistent with the results of second language acquisition. It is, however, a coherent approach, fairly easy to adapt to different needs, and one that has already shown its worth in actual practice.

1-The goal of the Natural Approach is developing communication skills :

The general goal is the ability to communicate with native speakers of the target language. Particular objectives are also specified in communicative terms. For example, we expect students in beginning stages to be able to talk about themselves and their families. The focus is primarily on the acquisition of the ability to communicate messages using the target language. This is not to imply that the NA is unconcerned with grammatical accuracy. It is expected

that in the long run students will speak with more grammatical accuracy if the initial emphasis is on communication skills, since real communication results in receiving more comprehensible input, both in the classroom and in the outside world. Students who can communicate with native speakers will also tend to do so after any formal language training is completed, thus insuring futher comprehensible input and more improvement in accuracy in their speech.

2- Comprehension precedes production :

If communicative ability is based on acquired knowledge, then it follows that the students must first learn to comprehend input. Most of the N.A. techniques for classroom activities in early stages are oriented to giving students comprehensible input without requiring oral production in the traget language.

3- Production emerges :

Speech (and writing) production emerges as the acquisition process progesses. We expect speech at first to be incomplete and, for the most part, to contain many errors. Students are not forced to respond in the target language, and when they do start to produce, their speech usually consists of simple words and short phrases. In cases in which the instructor and students share a common language, some students may prefer to use this language in early responses, or even mix the two languages. In input-

rich environments in which affective filters are low, usually this kind of mixed mode is quickly left behind.

4- Acquisition activities are central :

Since acquisition is central to developing communication skills, the great majority of class time is devoted to activities which provide input for acquisition. Conscious learning is important for the Monitoring function for students who are able to benefit from such information and is provided as the supplementary exercises. One of the central tasks of the instructor is to present an optimal balance of acquisition and learning activities. This balance is, of course, quite different in different contexts, depending on factors such as : goals of the students, age, ability to utilize grammar in Monitoring, and so forth.

5- Lower the affactive filter :

Since input cannot be utilized by adults for acquisition if the affective filter is high, the value of all calssroom activities is measured by the degree to which the affective filter is lowered, as well as the amount of comprehensible input provided. The affective filter is expected to be lower when students are interested in what they do, when their anxiety level is low and self-image is higher.

Main Features of The NA :

1- A balance is striked between acquisition and learning activities in the foreign language classroom. At the beginning stages acquisition activities dominate the classroom.

2- The NA is for beginners to help them become intermediates. It aims at enabling language learners to be effective in the target situation. Krashen and Terrell (1983: 71) state that "after 100-150 hours of NA Spanish you will be able to get around in Spanish, you will be able to communicate with a monolingual speaker of Spanish without difficulty"; read most ordinary texts in Spanish with some use of a dictionary know enough Spanish to continue to improve on your own". The techniques adopted by the proponements of the NA are not targeted to advanced learners and they do not specifically address written skills.

3- The NA set up communication goals mostly expressed in terms of situations functions and topics. The proponenets of the NA adopt the point of view which signifies that the purpose of a language course will vary according to the needs of the students and their particular interests". (Krashem and Terrell 1983 : 65).

4- Presenting comprehensible input in the target language is paramount from the beginning. Teacher talk focuses on objects in the classroom and content of pictures as in the Direct Method.

5- To lower students, affective filter production is delayed until students are ready to respond and when they do their responses are gradually progressing from one-word utterance to phrases, then complete simple sentences.
6- Learners, roles in the NA change according to their stage of linguistic development. Central to these roles are their decisions on when to speak, what to speak about, and what to speak. Generally they are expected to participate and be actively involved in communication activities.
7- The NA teacher has three central roles to be the primary source of comprehensible input in the target language, to create an interesting atmosphere conducive to a low affective filter for learning and to orchestrate a rich mix of classroom activities.

Procedures :

We have seen that the Natural Approach adopts techniques and activities freely from various method sources and can be regarded as innovative only with respect to the purposes for which they are recommended and the ways they are used. Krashen and Terrell (1983) provide suggestions for the use of a wide range of activities, all of which are familiar components of Situational Language Teaching, Communicative Language Teaching, and other methods discussed in this book. To

illustrate procedural aspects of the Natural Approach, we will cite examples of how such activities are to be used in the Natural Approach classroom to provide comprehensible input, without requiring production of minimal responses in the target language.

1- Start with TPR [Total Physical Response] commands. At first the commands are quite simple: "Stand up. Turn around. Raise your right hand."
2- Use TPR to teach names of body parts and to introduce numbers and sequence. "Lay your right hand on your head, put both hands on your shoulder, first touch your nose, then stand up and turn to the right three times" and so forth.
3- Introduce classroom terms and props into commands. "Pick up a pencil and put it under the book, touch a wall, go to the door and knock three times". Any item which can be brought to the class can be incorporated.
4- Use names of physical characteristics and clothing to identify members of the class by name. The instructor uses context and the items themselves to make the meanings of the key words clear: hair, long, short, etc. Then a student is described. "What is your name?" (selecting a student). "Class. Look at Barbara. She has long brown hair. Her hair is long and brown. Her hair is not short. It is long." (Using mime, pointing and context to ensure comprehension). "What's the name of the student with long brown hair?" (Barbara). Questions

such as "What is the name of the woman with the short blond hair?" or "What is the name of the student sitting next to the man with short brown hair and glasses?" are very simple to understand by attending to key words, gestures and context. And they require the students only to remember and produce the name of a fellow student. The same can be done with articles of clothing and colors."Who is wearing a yellow shirt? Who is wearing a borwn dress?"

5- Use visuals, typically magazine pictures, to introduce new vocabulary and to continue with requiring only student names as response. The instructor introduces the pictures to the entire class one at a time focusing usually on one single item or activity in the picture. He may introduce one to five new words while talking about the picture. He then passes the picture to a particular student in the class. The students' task is to remember the name of the student with a particular picture. For example, "Tom has the picture of the sailboat. Joan has the picture of the family watching television" and so forth. The instructor will ask questions like "Who has the picture with the sailboat? Does Susan or Tom have the picture of the people on the beach?" Again the students need only produce a name in response.

6- Combine use of pictures with TPR. "Jim, find the picture of the little girl with her dog and give it to the woman with the pink blouse."

7- Combine observations about the pictures with commands and conditionals. "If there is a woman in your picture, stand up. If there is something blue in your picture, touch your right shoulder."

8- Using several pictures, ask students to point to the picture being described. Picture 1. "There are several people in this picture. One appears to be a father, the other a daughter. What are they doing? Cooking. They are cooking a hamburger." Picture 2. "There are two men in this picture. They are young. They are boxing."....(Krashen and Terrell 1983 : 75-7)

In all these activities, the instructor maintains a constant flow of "comprehensible input," using key vocabulary items, appropriate gestures, context, repetition, and paraphrase to ensure the comprehensibility of the input.

Evaluation :

On basis of empirical evidence Kawtb (1989 : 121-124) asserts that imitation of caretaker's speech in the NA classroom has been of great impact on pupils' learning. Casting a net around the current level of the pupils and repeating, paraphrasing, expanding, rephrasing and recycling language input are effective techniques that can

help in making the language environment in the classroom approximate that of language acquistion. Continuous use of extra linguistic help. e.g. use of gestures, miming, facial expressions, visuals ... etc. help make language input comprehensible. Teaching listening comprehension as compartmentalized skill for some length of time has certainly been more effective than integrating it with speaking. It helps develop this skill on its own and lays the ground for developing oral production. Processing of language data needs undivided attention and much concentration effort on part of the learner.

The language activities implemented in the NA classroom help a great deal in reducing pupils auxiety level to a minimum.

However, the formal teaching situations of EFL can not afford the luxiuries needed for the N A practice.

EFL students may suffer from fossilization as a result of N A practices especially when accuracy in linguistic performance is required.

SUGGESTOPEDIA

Suggestopedia has probably received both the most enthusiastic and critical response of any of the so-called communicative methods. The method was pioneered by a Bulgraian psychiastrist - Georgi Lozanov. Drawing on insights from Soviet psychological research on extrasensory perception and from Yoga, Lozanov, 1979 created a method for teaching foreign languages which capitalized on relaxed states of mind for maximum retention of language material. Suggestion is at the heart of suggestopedia. Lozanov (1978) claims that his method is different from hyponsis or other forms of mind control. He proclaims that forms of mind control unlike his method fail to create a constant set up to reserve through concentrative psycho-re-lation (P.267). He interprets "reserves" as human memory banks. Thus any form of mind control lacks a desuggestive - suggestive sense. Desuggestion seems to involve unloading the memory banks or unwanted memories / suggestion, involves loading the-memory banks with desired memory. Suggestion is the basic principle underlying suggestopedia.

The theoretical principles (summarized by Richards and Rodgers, 1986) through which desuggestion and suggestion operate and set up access to "reserves" or memory banks.

a- Authority :

It is belived that people remember information best when coming from authoritative source. Teachers in suggestopedia classes are, thus, sources of this authority. well-publicised accounts of learning lend the method authority, and commitment to the method. Self confidence, personal distance, action, ability and a highly positive attitude, give an authoritative air to the teacher.

b- Infantilization :

Authority is used to suggest a teacher - students relation - like that between parents and their children. In the chid's role, the learner takes part in a role playing, games, songs and gymnastics exercises that helps him regain self-confidence and spontaneity of the child.

c- Double - Planedness :

The learner in this method is expexted to learn not only from direct instruction but from the classroom enviroment as well. The bright decor, the musical background, the shape of the chairs are considered of vital impact on learning like the impact obtained from constructional material.

D- Intonation, Rhythm and Concert Passiveness :

Lozanov (1978) believes that varying the tune and rhythm of presented materials helps both to avoid boredom and to dramatize, emotionlize and give meaning to

linguistic elements. Both intonation and rhythem are to be co-ordinated with a musical background. The musical background is an essential element in the teaching enviroment as it helps to induce a relaxed attitude wihich lozanov (1978) calls "a concert pseudo-passiveness". This state is felt to be necessary for learning as it relieves tension and anxiety and increases concentration. The classic type of music is important. Lozanov,(1978) says that it is specific music sonic patterns - for specific purposes (sixty beats a minute).

Objectives :

The pioneers of suggestopedia set up for their method as objectives the development of conversational proficiency and vocabulary control. Lazanov does not articulate a certain theory of language. He is not concerned with any particular assumption regarding language elements and their organization. His emphasis is on memorization of vocabulary pairs-a target language item and its native language translation is central and translation rather than contextualization is stressed.

Procedures :

The classroom methodology does not have any particular uniqueness. The difference is that a significant propotion of activity is carried on with classic music in the

background. With students sitting in soft, comfortable seats in relaxed states of mind. Yielding all authority to the teacher like children. Thus, they become "suggestible".

Richards and Rodgers (1986) describe the procdures followed in a suggestopedia class as follows :

a- The first part of the class can be called an oral review section where previously learned material is used as a basis for discussion by the teacher and the twelve students in the classroom (This is the typical size of class conducted in this ....method). All participants sit in a circle in their specially designed chairs and the discussion proceeds as it is in a seminar. Attention may be given to specific elements of the language e.g. grammar, vocabulary, precise questions or answers or to acts of communication e.g. role playing, innovative language construction etc.

b- The second part : presentation of new material :

In this second part of the class, new material is presented and discussed. This part consists of looking over new dialogue and its native language translation and discussing any grammatical points, vocabulary or content that the teacher feels important, this part is usually conducted in the target language but students' questions or comments might be either in the target language or the native language. The stdudents are to view their experience in dealing with the new material as an interesting one.

c- The third part is what makes suggestopedia a unique method It cothe heart of the method. The session begins by listening to the music coming from a tape-recorder. The teacher waits and listens to several passages in order to enter into the mood of the music and then begins to read or recite the new text. His voice is modulated in harmony with the musical phrases. The students follow texts in their books where each lesson is translated into the mother tongue Between the first and the second part of the concert, there are few minutes of silence. Now the students close their books and listen to the teacher's second reading of the text. At the end, the students silently leave the room. No assignments are given except for reading the text once before going to bed and again after getting up in the morning (Lozanov, 1978, P. 272).

The Syllabus :

Richards and Rodgers (1986) describe the syllabus of suggestopedia as consisting of ten units of study covered in 30 days. Classes are held four hours a day six days a week. This means that the course is of the intensive type. The central focus of the unit is a dailogue consisting normally of 1200 words with an a companying vocabulary list and grammatical commentary. The unit is usually covered in three days. On the first day, the teacher discusses the general content of the unit (not structure).

The students then receive the printed dialogue with a native language translation in a parrell column. The teacher then, answers any questions about the dialogue. The dialogue is read a second and third time. Days 2 and 3 are spent in elaboration and explanation of the text. Primary elaboration consists of imitation, question and answer drills, reading of the dialogue and working - with -the 150 new lexical items presented in the unit. The second elaboration involves reproduction and production activities based on the dialogue.e.g..like engaging. in conversation or role-playing. After grouping students, the teacher briefs them -on the course to put them in a relaxed mood for learning. Students are given a new name in the second language and a new biography in the second culture to help induce the second culture and consequently language learning. They are expected to operate with this name throughout the course. In the middle of the course, students are encouraged to practice the target language in a setting like hotels or restraunts. At the end, each student will participate in a play built on the material dealt with in the course. Written tests are also given throughout the course (P. 148).

Evaluation :

1- The method like other pioneering communicative methods stresses the importance of the affective variable in language learning Relaxed atomosphere in

the language classroom is viewed as essential in helping trigger the memory banks in the mind.

2- The originator of this method asserts that memorization in the suggest.opedic method seems to be accelerated 25 times over that in learning by conventional methods. (Lozanov., 1978, P.2). This assertion needs exprimental evidence.

3- Scovel (1979) states that the method has a somewhat mystical air about it, partially because it has few direct links with established learning educational theory in the west, and partially because of its terminology and neologisms.

4- The method is quite demanding on part of the teacher. He needs to be well trained in order to perform his job with on optimal level of success.

5- Formal teaching situations in public schools can hardly provide for the method.

The size of the class needs to be limited, classic music needs to be provided for as well as specious classrooms with comfortable seats. This ecological setting can hardly be available in typical classroom settings.

6- Listening and speaking can be legitimate objectives of this methods, while written skills especially at the beginning level can be hardly considered.

7- The method can be quite effective when learning a foreign language is done for touristic reasons or for other special reasons.

8- The main assumption underlying suggestopedia which signifies that learner involves the unconscious functions of the learniner as well as the conscious ones should receive due attention from language educationists.

Stevick, (1980) says that "the two (conscious and unconscious functions) are constanty being woven or knitted into each other" (P.231). This interplay of the two levels shows itself in the names and identities which the students take on when they enter in the classroom - a routine which is worthwhile trying in our classroom.

9- Theclaim that people can learn much faster than they usually do and that subjects can learn up to 1000 words in one day needs to be reconsidered as the quality of learning should be of an equal importance as the quantity of learning.

References

1-Agard, F.B. & H.B. Dunkal. An Investigation of Second Language Teaching . Boston : Ginn, 1948.

2-Allen, J. P. B. A Three Level Curriculum Model for Second language Education Modern language. Center, Onfario Institute for studies in Education, 1980.

3-Allen, J.P.B. & S. Pit. Corder (eds). Readings for Applied Linguistics. The Edinburgh Course in Applied Linguistics. Vol.1, London : Oxford University Press, 1975.

4-Anthony, E.M. Approach, Method and Technique. English Language Teaching, 1963, Vol.17. PP.63-7.

5-Baily Y., N. C. Madden & S. Krashen. Is There a Natural Sequence in Adult Second language Learning . Language Learning. Vol.24, 1974, PP.243-253.

6-Brooks, Nelson. Language and Language Learning : Theory and Practice. 2 nd ed. Harcourt, Brace and World 1964.

7-Brown, H. Douglas. Principles of language Learning and Teaching Englewood Cliffs N.J. Prentice Hall, 1980.

8-Brumfit, C. From Defining to Designing : Communicative Specifications Vs. Communicative Methodology in Foreign Language Teaching. In K. Miller (ed.) The Foreign Language Syllabus and Communicative Approaches to Teaching : Proceedings of a European - American Seminar Special Issue of Studies in Second Language Acquisition, 1980, Vol.3(1), PP.1-9.

9-Canale, M. & M. Swain. Theoretical Bases of Communicative Approaches to Second Language Teaching and Testing Applied Linguistics, 1980, Vol.1, No.1, PP.1-47.

10-Candlin, C.N.. Communicative Language Teaching and The Debt to Pragmatics C. Rameh (ed). Georgetown University Roundtable. Georgetown University Press, 1976.

11-Carroll, J. B., Research in Foreign Language Teaching : The Last Five Years. In R.G. Mead, Jr. (ed.), Language Teaching : Broader Contexts, PP.12-42. North East Conference Reports On the Teaching of Foreign Languages : reports of the

Working Committees. New York : MLA Materials Center, 1966.

12-**Chastain, Kenneth.** Developing Seconds Langauge Skills : Theory to Practice. 2 nd ed. Chicago Rand MC Nally. 1976.

13-**Chomsky, Noam.** Syntactic Structures, The Hague : Mouton, 1957.

14-Cole, R. Modern Foreign Language and Their Teaching. New York : Appleton Century -Crofts, 1931.

15-**Coleman, A Lgernon.** The Teaching of Modern Foreign Languages in the United States. Publications of The American and Canadian Committees on Modern Languages, Vol.12. New York : Macmillan, 1929.

16-Coleman, A. The Teaching of Modern Foreign Languages in the United States. Macmillan Company, 1929.

17-**Curran,** C. Counseling Learning in Second languages. Apple River press, 1976.

18-**Dulay,** H. & M. Burt & S. Krashen. language Two. New York, oxford University Press, 1982.

19-**Finocchiaro,** M. & C. **Brumfit.** The Functional Notional Approach : From Theory to Practice. Oxford University Press, 1983.

20-Hani, Ernest, Seminar on Creativity in the School , 29-31 Oct., 1991. in M. Abou Sena and M.Wahba (eds.) Creativity in the School, Goethe Institute Cairo, 1993.

21-Harley, B., P. Allen, J. Cummins and M. Swain (eds.) The Development of Second language Proficiency, Cambridge Applied Linguistics, 1993.

22-Hymes, D.. On Communicative Competence. In J.B.Bride and J.Holmes (eds). Soicolinguisties. Harmonds Worth : Pengmin, 1972, PP. 269-93.

23-Jupp, T.C. & S. Hodlin. Industrial English : An Example of Theory and Practice in Functional Language Teaching. London : Heinemann, 1975.

24-Kawtb, Kawther I. M. Teaching Beginning Reading to Students of English as a Foreign Language in Egypt : A Comparative Study. Unpublished Ph.D. Thesis, 1981.

25-----------------------.The Effect of Using The Natural Approach Vs The Audio-Lingual Approach in Teaching EFL to First Graders of Basic Education, Journal of Research in Education and Psychology. Jan., 1983, Vol.2, No.3, PP.133-171.

26——————————.The Effect of Using a Communicative Grammar Method Vs a Cognitive Method in Teaching Grammar to First Year Special Diploma English Non-Majors, Journal of Research in Education and Psychology. April, 1989, Vol.2, No.4, PP.1028.

27-Krashen, S. Second Language Acquisition and Second Language Learning, Oxford : Pergamon, 1981.

28-Krashen, S. & T. D. Terrell. The Natural Approach : Language Acquisition in the Classroom. Oxford : Pergamon, 1983.

29-Little Wood, W. Communicative Language Teaching. Cambridge University Press, 1981.

30-Lozanov, G. Suggestology and Outlines of Suggestopedy. New York : Gorden and Breach, 1978.

31-Malliso, V. Teaching a Modern Language. London : Heirmann, 1957.

32-New mark, Peter. Approaches to Translation. Pergamon Press, 1981.

33-Osborn, A. F. Applied Imagination : Principles and procedures of Creative Problem solving. Charles Scribuerls, 1963.

34-Preizer, Siglried. Seminar on Creativity in the School 29-31 Oct., 1991.in M. Abousena and M.Wahba (eds) Creativitv in the School : Goethe Institut Cairo, 1993.

35-Richards, Jack C. &Theordore S. Rodgers Approaches and Methods in Language Teaching:A description and Analysis, Cambridge University Press, 1988.

36-Rivers, W. M. Teaching Foreign Language Skills, 2 nd. ed. The University of Chicago Press, 1981.

37-Roulet, E. Linguistic Theory : Linguistic Description and Language Teaching, Longmen, 1976.

38-Savignon, S.Teaching for Communicative Competence: a Research Report. Audio Visual language Journal, Vol.10 (3), 1972, PP.153-62.

39-Savignon, S. Communicative Competence : Theory and Classroom Practice. Addison wesley, 1983.

40-Scherer, G.A & M. Wertheimer. A Psychologuistic Experiement in Foreign Language Teaching. McGraw Hill Book Company, 1964.

41-Scovel, T. Review of Suggestology TESOL, 1979. Vol.13, PP.255-66.

42-Stevick, E.W. Teaching Languages : A Way and Ways. Rowley, Mass : Newbury House, 1980.

43-Titone, R. Teaching Foreign Languages An Historical Skech. George Town University Press, 1968.

44-Torrance, E. P. S. Encouraging Creativity in the Classroom. Brown Company Publishers, 1970.

45-Wahba, Mourad (eds) Seminar on Creativity in the School, Goethe Institut Cairo, 1993.

46-Widdowon, H.G. The Communicative Approach and Its Applications. In H.G.Widdowson Explorations in Applied Linguistics, Oxford University Press, 1979.

47-Widdowson, H.G. Teaching Language as Communication. Oxford University Press, 1978.

48-Wilkins, D.A. Notional Syllabuses, Oxford University Press, 1976.

VOCABULARY SKILLS

LESSON OVERVIEW

Purpose:

- To present and practice techniques for teaching vocabulary skills to improve reading comprehension.
- To apply these techniques to lessons in English language textbooks.

Type of Lesson & Time Allotment:

1. Lecture: discussion, note-taking (60 minutes)
2. Workshop: discussion, group work, peer teaching (60 minutes)

Materials Needed:

1. Student handouts
2. Notebook, pen and paper
3. Excel, SB2
4. Supplementary readings and discussion questions.

NOTES TO THE TEACHER:

The purpose of this lesson is to present and practice techniques for teaching vocabulary skills in order to improve pupils' understanding of unfamiliar vocabulary items in reading passages. Ultimately this will help their reading comprehension.

Students should read supplementary reading and prepare the discussion questions at the end before coming to class so that they will be able to participate in discussions during the lecture. This should be part of the homework assignment of the previous lecture.

Lecture Notes. Begin by telling your students the following information:

When students of English read, they often encounter unfamiliar words. These words may prevent them from understanding the passage they are reading. We are going to look at several vocabulary skills you can teach pupils to help them better comprehend a reading passage in English.

I. Guessing the main idea of a passage:

A. Tell students that:

guessing the main idea of a passage is useful for developing reading concentration and comprehension as well as speed.

1. Demonstrate the skill: Ask students to read the following passage silently.

HOW TO MAKE YOURSELF ANGRY

All your life you have been taught that other people make you angry. This idea is false and you have to forget about it. Someone called you lazy and you think that made you mad. Your best friend borrowed some money, then forgot about it and you believe that made you angry. You think that other people upset you, but you are wrong.

In fact, we make ourselves angry. These are some of the things we say to ourselves:

1. I want something.
2. I didn't get what I wanted and I am frustrated.
3. It is really terrible not to get what I want.

4. You shouldn't frustrate me!
5. You are bad for frustrating me and I am right to be angry with you.
6. Bad people ought to be punished.

But the person who is punished is the one who feels angry; he is the one who can't eat or sleep or think straight. He is the one who might become ill with worry! Once we realize this, we can begin to understand an, in time, to control our anger.

(Adapted from Calm Down, Dr. Paul Hanck, Sheldon Press, 1980, Excel, Students' Book 3, p.77.)

2. Information about the general idea of the passage.

Ask students to answer the questions below, either in small groups or individually. When they have finished, discuss their answers as a class activity.

Individually, or in small groups, answer the following questions. Then discuss your answers with your teacher and the rest of the class.

a. What is the general idea of the reading?
b. What ideas helped you to discover the general idea?
c. What does frustrated mean?
d. Do you need to know the meaning of frustrated to understand the general message of the reading?
e. Is it necessary for readers to understand every word of a reading in order to grasp the general idea?

B. **Follow-up Discussion:**

Conduct this as a general discussion or put students into groups to discuss their ideas before reporting to the class as a whole.

1. Discuss how the skill of guessing the main idea of a passage helps to develop reading concentration, comprehension and speed.

2. Discuss the step-by-step procedure demonstrated and how student teachers might adapt this procedure to their own classroom.

II. **Guessing Words from the Context:**

A. Tell students that

this skill involves pupils using the text surrounding the unfamiliar word to help them guess the meaning of that word.

1. Demonstration:

Ask the students to read the following passage and notice the underlined word.

THE WORK OF A DETECTIVE

A detective has to have sharp eyes and a sharp brain if he is to be good at his job. He must take notice of anything and everything, for even things which seem unimportant may later turn out to be essential in solving the case. And observations should always be made with an active mind, always searching for an interpretation of what is seen. It is the correct interpretation of minor clues that may lead to the criminal.
(Adapted from How to be a Detective, Peter Eldin, Beaver Books, 1978 Excel, Students' Book 3, p.47)

2. Information about the underlined word.

Ask students to complete the following exercise (individually or in small groups). When they are finished, discuss their answers as a class activity.

a. Guess the meaning of essential and write down a definition using only the ideas you got from the reading and your won background knowledge.

b. List the parts of the reading that helped you to guess the meaning of the underlined word.

c. Examine the following statement: "Often students do not need a dictionary definition of an unknown word in order to comprehend a passage." Do you agree or disagree? Explain your answer.

B. Discussion: Techniques for guessing words from context.

Tell the students that:

there are several "tricks" they can teach their pupils to help them become better "guessers" of words from the context of a passage.

1. Use the meanings of the other words in the sentence or paragraph and the meaning of the sentence as a whole to help you make a guess at the meaning of the unknown word.

2. Use your knowledge of grammar and punctuation to figure out relationships among the various words in the sentence and the unknown word.

3. Use your background knowledge of the subject you are reading about.

4. Be content with a general idea of the unfamiliar word.

C. Activity:

Divide the class into small groups, and ask them to complete the questions below according to the instructions.

In small groups, write a definition of each of the underlined words. Then explain how you arrived at your definition and what techniques you used. Each answer should be about a paragraph in length. Write your answers on a separate piece of paper, then make notes on this page during the class discussion.

1. The doctor asked Martin to inhale deeply and hold his breath for 10 seconds.
2. Our uncle was a vagabond, and incurable wanderer who could never stay in one place.
3. Three newspaper reporters collaborated in writing this series of articles.
4. Archey is a thief; he would pilfer the gold from his mother's teeth and not feel guilty.
5. Calling my professor by her first name seems too informal to me.

D. Criteria for writing Words in Context Exercises:

Write the following criteria on the board and discuss with the students why they are important when writing exercises:

1. *Select fairly common vocabulary words that you think are useful for your pupils to know.*

2. *Select words that are important for an understanding of the reading.*

3. *Select words whose meanings are easily available from the context.*

N.B. Students will practice writing their own words in context questions in the workshop following the lecture. You may, however, wish to refer students to the workshop task at this point in the lesson.

E. Follow-up Discussion:

Conduct this as a general discussion, or put students into groups to discuss their ideas before reporting back to the class.

First, think about the two questions below. Then, discuss your thoughts with your teacher and the rest of the class.

1. Teachers should teach their pupils the techniques for guessing meanings of words by using the context of the reading passage. Do you agree or disagree?

2. What procedure can a teacher use to introduce this skill to pupils?

Vocabulary Skills

I. Using Word Analysis:

A. Tell students that:

this skill involves teaching pupils how to analyze parts of words to help them guess meanings of new words.

1. Description of the skill:

Write this definition of word analysis on the board:

Word analysis involves using knowledge of the meanings of parts of words to determine the meanings of whole words. Many English words have been formed by parts of older English, Greek, and Latin words; knowing the meaning of these parts can help students' reading comprehensio[n]

2. Example:

a. The word report is formed from re and port.

- re means "back"
- port means "carry"

Therefore, a definition of report is:

b. The word scientist is formed for sci and ist.

- sci means "know"
- ist "one who"

Therefore, a definition of scientist is:

3. Explanation:

*Port and sci are called stems or the major part of a word on which groups of related words are built. Re and ist are known as affixes and are word parts that are attached to stems. If a word part precedes a stem, it is called a **prefix**; if one follows a stem, it is called a **suffix**. Prefixes serve to change the meaning of a word while suffixes change its part of speech.*

a. Look at the following examples:

- Stem: pay (verb)
- Prefix: repay (verb)
- Suffix: repayment (noun)

b. Look at the stem honest.

i. What prefix can you add to honest to change its meaning?

ii. What suffix can you now add to change its part of speech?

C. Demonstration:

1. Have students look at the list of commonly occurring stems and affixes below. Ask them to study their meanings. Then ask students to give examples of other words that are derived from these stems and affixes.

Prefixes:	pre-	before	precede, prepare
Stems:	dict-	say, speak	dictator, dictation
Suffixes:	-ology	study	biology, methodology
	-ist	one who	typist, pharmacist
	-tion	the act of	action, celebration

2. Have students read the following passage to themselves. Make sure they keep in mind the underlined words as they read.

Tomorrow's World

Prediction has always been a serious business. In the old days, astrologers were employed to predict the future. Today, 'futurologists' make predictions which are based on research. Basically, the methods used in the past and those used today are similar. You look at what is happening in the present and then project into the future.

(from Excel, Students' Book 3, page 91)

3. Have the students use word analysis to write a short definition for each of the following words.

   prediction:

   futurologist:

End of Demonstration.

D. Follow-up Discussion:

Conduct this as a general discussion, or put students into groups to discuss their ideas before reporting to the class as a whole.

First, think about the two questions below. Then, discuss your thoughts with your teacher and the rest of the class.

1. How does the skill of word analysis help to develop reading concentration, comprehension and speed?
2. How could you as a student teacher adapt the step-by-step procedure demonstrated above to suit your own classroom?

IV. Conclusion:

Tell the students that:
the three vocabulary skills detailed above are especially useful to pupils for helping them gain a general understanding of a passage with minimal interruption to their reading concentration. However, be sure to point out that sometimes these skills do not provide enough specific information about certain vocabulary words for comprehension of a passage. When specific understanding of crucial words is required to fully comprehend a reading, tell students to consult their dictionaries.

END OF LECTURE

Homework: Assign the supplementary reading and the discussion questions for the next lecture.

References:

Alexander, L.G., Excel in English, Student's Book 2, Longman, 1986.

Baudoin, E. Margaret et al, Reader's Choice, second edition, University of Michigan Press, 1988

WORKSHOP

Step I: Divide the class into small groups. Have each group summarize two of the techniques for teaching vocabulary skills that they learned during the lecture.

Step II: Assign each group a lesson from Excel, Students' Book 2, and have them design mini-lessons based on the two techniques thy selected to summarize in Step 1. Tell them to use the Student Reference Handout for guidance.

Step III: Have each group demonstrate their mini-lessons to the class.

Recommended lessons from Excel, Students' Book 2.

1. Unit 3, Lesson 9, page 17.
2. Unit 7, Lesson 12, page 23.
3. Unit 6, Lesson 16, page 31.
4. Unit 15, Lesson 45, page 89.
5. Unit 16, Lesson 91, page 91
6. Unit 18, Lesson 54, page 107.
7. Unit 20, Lesson 60, page 119.

(60 minutes)

STUDENT REFERENCE HANDOUT

Below is a list of commonly occurring stems and affixes taken from the second edition of Reader's Choice.

Prefixes:

a–, an–	without, lacking, not
ante–	before
bene–	good
bi–	two
by–	aside or apart from the common, secondary
circum–	around
com–, con–, cor–, co–	together with
contra–, anti–	against
de–	down from, away
dia–	through, across
epi–	upon, over, outer
hyper–	above, beyond, excessive
hypo–	under, beneath, down
in–, im–, il–,	in, into, on
in–, im–, il–,	not
inter–	between
intro–, intra–	within
micro–	small
mis–	wrong
mono–	one, alone
multi–	many
peri–	around
poly–	many
post–	after
pre–	before
re–, retro–	back, again
semi–	half, partly
sub–, suc–, suf–, sug–, sup–, sus–	under
super–	above, greater, better
syn–, sym–, syl–	with, together
trans–	across
tri–	three

Prefixes (continued)

ultra–	beyond, excessive, extreme
uni–	one

Stems:

–anthro–, anthropo–	human
–arch–	first
–aster–, –astro–, –stellar–	star
–audi–, –audit–	hear
–auto–	self
–bio–	life
–capit–	head, chief
–ced–	go, move, yield
–chron–	time
–corp–	body
–cycle–	circle
–derm–	skin
–dic–, –dict–	say, speak
–duc–	lead
–fact–, –fect–	make, do
–flect–	bend
–gam–	marriage
–geo–	earth
–geo–	earth
–graph–, –gram–	write, writing
–hetero–	different, other
–homo–	same
–hydra–, –hydro–	water, wet

one correct way of responding. Because of the complete control, students need not even understand the drill although they respond correctly. Repetition and substitution drills are examples of this class of drill. Transformation drills may also be mechanical.

Thee purpose of this drill is primarily to help students memorize the pattern with virtually no possibility for mistakes.

Examples :

- Repetition drills :

  T : He plays football.
  SS : He plays football.
  T : He watches TV.
  SS : He watches TV.

- Substitution drills :

  T : They go to school everyday.
  S : They go to college everyday.
  T : in the morning...
  S : They go to college in the morning.

- Transformation drills :

  T : John kicked the door.
  S : The door was kicked by John.
  T : Ahmed wrote the lesson.
  S : The lesson was written by Ahmed.

All the students need to memorize is the structural change, and they can complete such a drill without understanding exactly what they are saying. The expected terminal behavior of such drills is the automatic use of manipulative patterns. They are most suitable for choral work. Mistakes should be corrected.

*** Meaningful Drills :**

On the mechanical level alone students certainly cannot yet express their own ideas fluently. They next need to work through a set of meaningful drills.

In a meaningful drill there is still control of the response although it may be correctly expressed in more than one way and as such is less suitable for choral drilling. There is a right answer and the student is supplied with the information necessary for responding. The teacher always knows what the student ought to answer.

Again, the student cannot respond without fully understanding structurally and semantically what is being said.

Example : T : Which boy is in your class ?

S : The thin boy with long hair.

The expected terminal behavior is the same as in mechanical drills. We still want an automatic use of language manipulation. It is less suitable for choral work

Vocabulary Skills

Most students have been trained to panic. Their first reaction on encountering a new word in a text is to stop and ask for a definition, even if the rest of the sentence defines it. The EFL student cannot begin to read with full comprehension until he has been taught to conquer the unknown word by using contextual aids. By this, I mean both the formation of the word itself and the environment in which it is found. Although in every publication dealing with the teaching of reading the desirability of this skill is emphasized, there are few suggestions as to methods of developing it.

Rivers (1968) suggests introducing vocabulary items in such a way as to allow the student to infer the meaning from the context and/or illustrations. She feels students would be encouraged to make intelligent guesses about word meanings and therefore books for ESL reading practice should not contain glossaries. The new vocabulary should not co-occur with difficult structures and a certain amount of vagueness in guessing the meaning of words must be accepted. The teacher should not expect students to come up with exact meanings while guessing in this manner.

Norris (1971) makes some of the few concrete suggestions for teaching vocabulary development skills that I have seen in TESL literature. He suggests exercises in word formation entailing work with prefixes and suffixes, in using the context to recognize which of several meanings a single word has in a given sentence, in recall of words from their definitions, in using words in sentences and in using context clues to identify a synonym or to construct a semantically equivalent phrase. The best source of material on this skill seems to be the literature on the teaching of reading to native speakers of English. The skill of vocabulary development has much greater stress here than with unknown words encountered during reading.

By combining lists by various reading experts, we can develop a list of various types of contextual aids in vocabulary development particularly appropriated for EFL.

1. Word elements such as prefixes, suffixes, and roots. The ability to recognize component parts of words, word families, and so on is probably the single most important vocabulary skill a student of reading in EFL can have. It substantially reduces the number of completely new words he will encounter and increases his control of the English lexicon.

2. Pictures, diagrams, and charts. These clues, so obvious to the native speaker, must often be pointed out to the EFL student. He may not connect the illustration with the item that is giving him difficulty. He may also be unable to read charts and graphs in English.

3. Clues of definition. The student must be taught to notice the many types of highly useful definition clues. Among these are:

    a. Parentheses or footnotes, which are the most obvious definition clues. The student can be taught to recognize the physical characteristics of the clue.

    b. Synonyms and antonyms usually occur along with other clues: that is, 'is' clauses, explanations in parentheses, and so on.

        (1) 'is' and 'that is' (X is Y, that is Y) are easily recognizable signal words giving definition clues.

(2) appositival clause constructions set off by commas, 'which', 'or', or dashes (X, Y,; X -- Y; X, which is Y,; X, or Y) are also physically recognizable clues.

4. Inference clues from discourse, which are usually not confined to one sentence:

   a. Example clues, where the meaning for the word can be inferred from an example, often use physical clues such as 'i.e.', 'e.g.', and 'for example.'

   b. Summary clues: from the sum of the information in a sentence or paragraph, the student can understand the word.

   c. Experience clues: the reader can get a meaning from a word by recalling a similar situation he has experienced and making the appropriate inference.

5. General aids, which usually do not help the student with specific meaning, narrow the possibilities. These include the function of the word in question, i.e., noun, adjective, etc.; and the subject being discussed.

The preceding breakdown relies largely, especially in its first items, on some kind of recognizable physical cue -- a word, a part of a word, or punctuation. This is particularly important when dealing with non-native speakers. They do not have the ability to abstract semantically in the language that a native speaker does, and so, especially in the early stages, must be aided in using all the concrete clues available.

Norris states: "Training in the use of context clues does not appear to have been developed in an organized way in texts presently available" (1971,p.13). Although many texts carefully present vocabulary in context for at least a part of the time, there is no organization in the method of doing this. Word-building exercises are scarcely better; mostly groups of words are presented which form various parts of speech in various ways. But for ESL students, some kind of organization is absolutely necessary in order to increase both understanding of material and ability to retain and use it. I stress the necessity for not just a presentation of words in context, but the control of the type of context utilized to ensure the student's mastery of the various types of clues.

The generally accepted methods of teaching context-clue recognition, developed primarily for native speakers, are programmed learning, especially for word building (see DeVitis and Warner, 1966); and selection or production of a synonym following the reading of the sentence. This exercise has a variation in which the item selected is the word itself. other approaches found are: recognition of words, errors, synonyms and contextual variations in meanings; selection of homonyms, synonyms and words from a group of semantically similar items; and correction of errors.

All of these approaches have validity, especially when used as aids to the native-speaking slow or defective readers they have been designed for. But they lack the systematic organization that would make them appropriate for ESL students.

I have conducted some experiments in my classes both overseas and in the United States during the past several years. These experiments have indicated that the teaching of context-clue recognition skills allows students with no previous knowledge of vocabulary items to equal or exceed the quiz performance of students who have been taught the vocabulary.

DISCUSSION QUESTIONS:

1. What is meant by the term "contextual aids?"

2. Paraphrase, in your own words, the five types of contextual aids a teacher can use in developing students' vocabulary.

3. What do the following terms mean? synonym, antonym, inference clues

4. After reading this article, what did you find useful to you as an Egyptian English language instructor? Explain.

5. What specific techniques will you apply to your own teaching situation? Explain.

Teaching Grammar

Prof.Hayat R. Ali

In this Chapter We Will Discuss :

- The concept of grammar.
- Grammatical structure.
- Grammatical meaning.
- Presenting and explaining grammar.
- Guidelines on presenting and explaining a new grammatical point.
- Types of structural pattern drills.
  - Mechanical drills.
  - Meaningful drills.
  - Communicative drills.
- Design of a Grammar lesson.
- Conducting and correcting drills.

- **What is Grammar ?**

There are many definitions of grammar as there are linguistic schools of thought. Simply it means " the way words are put together to make correct sentences ". Thus in English " I am a teacher " is grammatical, " I a teacher ", and "I are a teacher" are not. But here we also simply mean the possible forms and arrangements of words in phrases and sentences.

*** Grammatical Structures :**

A specific instance of grammar is usually called a " structure ". Examples of structures would be the past tense, noun plurals, the comparison of adjectives, and so on. Not all languages, of course, have the same structures: The English verb has " aspects " (such as the progressive : She is going-for example) which many other languages do not.

*** Grammatical meaning :**

Grammar does not only affect how units of language are combined in order to " look right "; it also affects their meaning. The teaching of grammatical meaning tends, unfortunately, to be neglected in many

textbooks in favor of an emphasis on accuracy of form; but it is no good knowing how to perceive or construct a new tense of a verb if you do not know exactly what difference it makes to meaning when it is used. It is very often the meanings of the structures which create the difficulties for foreign learners.

The meaning of a grammatical structure may be quite difficult to teach. It is fairly simple to explain that the addition of a plural "S" to the noun in English indicates that you are talking about more than one item. But how would you explain to the student when to use the present perfect or the past tense ? If you are an experiences teacher, you may have the answer, if not, you will find it difficult to answer.

*** Presenting and explaining grammar :**

It is surprisingly difficult to present and explain a foreign language grammatical structures to a class of learners. The problem is first to understand yourself what is involved in " knowing " the structure, and in particular what is likely to cause difficulties to the learners; and second, how to present examples and formulate explanations that will clearly convey the necessary information.

Although you may elicit suggestions from the learners and encourage their participation in the

presentation, it is essential for you to know how to present the structure's form and meaning yourself in a way that is clear, simple, accurate and helpful. Note that there is often a conflict between " simple " and " accurate "; if you give a completely accurate account of a structure, it may be far from simple; if you simplify, you may not be accurate. One of the problems of grammar presentations is to find the appropriate balance between the two.

Guidelines on presenting and explaining a new grammatical structure :

1- A good presentation should include both oral and written forms, and both form and meaning.
2- It is important for learners to have plenty of Contextual -ized examples of the structure and to under stand them.
3- Older or more analytically-minded learners will benefit from the use of grammar terminology.
4- Your explanation should cover the great majority of instances tearners are likely to encounter; obvious exceptions should be noted, but too much detail may only confuse.
5- You have to decide whether a rule would be helpful or not; then, whether to elicit it from the learners on the basis of examples (sometimes called the " inductive

method"), or give it yourself, and invite them to produce examples ("deductive"). Explicit rules are helpful to older or more analytically-minded learners. As regards inductive or deductive methods, you have to ask yourself which is more effective in this situation. If the learners can perceive and define the rule themselves quickly and easily, then let them do so; what they discover themselves they are more likely to remember. But if they find this difficult, you may waste a lot of class time on frustrating guessing, in such cases it is better to provide the information yourself.

Types of structural pattern Drills :

Paulstion (1976:4) argues that there are three classes of drills: Mechanical, meaningful, and communicative, and that these can be distinguished from each other in terms of :

1- Expected terminal behavior.
2- Degree of response control.
3- Type of learning process involved.
4- Criteria for the selection of utterance response.

Mechanical Drills:

A mechanical drill is defined as a drill where there is complete control of the response, where there is only

Stems (continued)

-log-, -ology-	speech, word study
-man-, -manu-	hand
-mega-	great, large
-mit-, -miss-	send
-morph-	form, structure
-mort-	death
-onym-, -nomen-	name
-ortho-	straight, correct
-pathy-	feeling, disease
-phil-	love
-phon-	sound
-pod-, -ped-	foot
-pon-, -pos-	put, place
-polis-	city
-port-	carry
-psych-	mind
-scrib-, -script-	write
-sequ-, secut-	follow
-son-	sound
-spect-	look at
-spir-	breathe
-soph-	wise
-tele-	far
-theo-, -thermo-	heat
-ven-, -vene-	come
-ver	true
-vid-, -vis-	see
-voc-, -vok-	call

Suffixes:

-able, -ible, -ble	capable of, fit for
-ate	to make
-er, -or	one who
-fy	to make
-ic, -al	relating to, having the nature of
-ism	action or practice, theory or doctrine
-ist	one who
-ity	condition, quality, state of being
-ize	to make
-ness	condition, quality, state of being
-oid	like, resembling
-ous, -ious, -ose	full of, having the qualities of
-tion, -ation	condition, the act of

SUPPLEMENTARY READING

1. Vocabulary in Context by Anna Fisher Kruse

The teaching of reading is becoming increasingly important in TESL. In many areas of the world "Service English" programs are in use with goals specifically to teach reading rather than speaking, listening, or even writing. Skills in reading fall generally into four categories: mechanical, or physical, skills are important, but there is no proof that training in improving them has any great value for ESL readers (Macmillan, 1965).

Syntactical skills are of extreme importance. Foreign students especially have difficulties in getting meaning from the often highly complex structures of written English (Eskey, 1971, p.15).

Comprehension is a complex skill which involves combining all of the reading skills to get a message from the text. Reading-associated study skills often classed with comprehension, such as noting thought-organization, catching implications, and son, are advanced skills often not attained by native speakers, let alone ESL students.

Of prime importance in reading is vocabulary skill. The reader must know the meanings of enough of the words in a sentence for it to make sense. He must also know how to combine individual word meaning within a sentence. Once the student is past the initial stages of reading, he spends a large percentage of his time encountering new vocabulary. This new vocabulary can be approached in a number of ways. The teacher can give the meaning for each new word, as is common in teaching reading to non-native students. Or, also common, the student may spend hours with a dictionary writing native-language glossaries into his text. For the native speaker of English, the most common form of vocabulary building is guessing from context and/or word formations.

> Possessors of this skill in reading and listening are those who are somehow adjusted to encountering low frequency (often quite unfamiliar) vocabulary items and to somehow have a meaning for them in the context in which they are encountered... In short, the basic skill in vocabulary expansion is the habit of guessing from the context, using both grammatical and pragmatic clues. This habit appears to be normal in listening to and reading the native language, for those who really listen and read. It is not automatic in dealing with a foreign language. (Twaddell, 1972, p.174)

In many of the language and cultural settings in which we attempt to teach English there are high degrees of emphasis on rote memorization. In others, the approach to written materials is different in some other way from the approach that we, as native speakers of English, use. Cowan has stated that we cannot hope to depend on transfer of skills from the native language in vocabulary development (1972, p.128).

Because vocabulary development skills are seldom specifically taught, the student is not aware of the skills or their benefits.

> The reader or listener encountering a 'new' word can panic. Especially if he has been trained to panic. Or he can have acquired the skill of inference from context. (Twadell, 1972, p.274).

and should be done individually or in small groups. These drills should be preceded by a grammatical explanation and the students should be corrected when they make mistakes.

*** Communicative Drills :**

At this point, however, there is still no real communication taking place. There fore, the expected terminal behavior in communicative drills is normal speech for communication.

Here there is no control of the response. The students have free choice to say whatever they want. They odd new information about the real world, i.e. the answer is not expected by the teacher or the other students. But still it is a drill rather than free communication because we are still within the realm of the cue-response pattern. There is no correction of mistakes except the serious ones that affect understanding the meaning.

Example :

T : Ask (Mona) what she's doing.
S1 : What are you doing ?
S2 : I'm (studying English).
T : Ask (Ali) what he's reading.
S1 : What are you reading ?
S2 : I'm reading (a novel).

Design of A Grammar Lesson :

The design of a grammar lesson discussed here is based on the above theoretical framework.

The procedures are designed for a fifty minute class devoted completely to grammar. The format of the lesson looks like this :

Step 1. Presentation of pattern in context.
Step 2. Comprehension questions.
Step 3. Identification of the pattern.
Step 4. Formal explanations.
Step 5. Mechanical drills.
Step 6. Functional Explication.
Step 7. Meaningful drills.
Step 8. Communicative drills.
Step 9. Communicative activity.

Classroom Procedures :

Step 1- Presentation of patterns in context.

a- Selection :

The structural pattern that the students are to learn should first be introduced to them in context, in a passage of natural language. The context may take a variety of forms, from dialogues and reading selections to letters, diaries, news stories, etc.

Dialogues are preferred for two reasons. First, a written dialogue demonstrates how the pattern is used in actual oral language. Second, some students find it helpful to memorize dialogues not letters or diaries.

b- Presenting Vocabulary :

The teacher presents any new vocabulary which is crucial to an understanding of the passage. The simplest way to explain words in class is to give Arabic translation. But this should be the last resort if it is impossible for the teacher to present them in any other ways in order to save time for more important things.

c- Reading of the text by the teacher :

- The teacher reads the dialogue while the students silently follow along in their own books. They keep their books open because the purpose of the activity is to introduce structural patterns in context, not to practice listening or pronunciation.

Step 2 Comprehension Questions :

After reading the introductory passage, the teacher asks some comprehension questions to make sure the students have understood. They may be :

- Factual questions (including yes/no, T/F, wh-questions)
- Inferential questions (calling for guesses or conclusions)
- Discussion questions (requiring longer answers)

This technique not only gives the students more opportunity to talk but also relates new information to the students' own world and experience, and so makes the new language more real to them.

Teachers should include these discussions when writing their lesson plan and allot a certain amount of time. This makes them avoid getting distracted and spending too much classroom time on a ling discussion, even though it may be interesting.

Step 3 Identification of the Pattern :

At this stage the students need to identify the target pattern they are about to learn. Therefore, the following procedures are to be followed :

1- The teacher writes on the board one example from the dialogue.
   For example, I have finished writing the lesson. This technique serves to focus the students' attention on the specific teaching point as well as on the context and form of the new pattern.
2- The students look for a similar pattern in the dialogue .
3- If there is only one example of the pattern in the dialogue, the teacher can make up another example for the board and then let the students discover the example in the text.

This procedure can be repeated with each new pattern. If the students identify the wrong pattern, the teacher should clarify it again.

Step 4. Formal Explanation :

Formal explanation means an analysis of the particular linguistic forms and characteristics of a structural pattern, such as word order, concord agreement, shape and combination of forms. The formal explanation should be as simple and graphic as possible. The following steps should be followed :

1- The teacher writes the pattern on the board.
   Example : The boy works at the station.
2- The teacher explains the linguistic characteristics of the structural pattern and contrasts it to a similar pattern from earlier lessons.
   Example :

The boy	works	at the	station
The boys	work	at the	station

3- The teacher asks the class how the two patterns differ.
4- The teacher continues this contrast until the students are asked to state the rule.
5- The teacher does a testing drill.
   Example :

T : If you hear a sentence in the singular, raise one finger. If you hear a sentence in the plural, raise two fingers.

T : The girl is tall.

SS : (Raise one finger).

T : The boys are tall.

SS : (Raise two fingers).

This type of drill is known as discrimination pattern drill.

Step 5 Mechanical Drills :

The purpose of mechanical drills is to help students learn the forms of the new pattern and all procedures follow from this objective.

- Mechanical drills should be drilled at a rapid pace with books closed. Otherwise the students won't memorize the pattern.
- If students have great difficulty with a pattern, the model sentence may be left on the board for the first few drills, later to be erased.
- A drill should have from seven to ten items each.
- It should take no more than two minutes.
- A simple substitution drill should take no more than seventy seconds. Otherwise the students will lose interest.

- As soon as the students have learned the pattern, it is time to move to another point.
- The drill should be done chorally and then individually to assure maximum participation.
- Mechanical testing drills given as written homework allow the students to evaluate how well they have mastered the pattern.
- Repetition drills and substitution drills are good examples of mechanical drills.

Step 6 Functional Explication :

To learn the linguistic forms of a pattern is not enough. Students need to learn when to <u>use</u> the pattern. The troublesome part of learning the present progressive in English is not the particular form of " I am going " but when to use it and when not to.

To fulfill this goal the teacher should do the following :

1- Write the pattern on the board.

2- Contrast the new pattern with the function of a grammatically related structure familiar to the students. Write the two examples on the board and ask how they differ in meaning :

Examples :	The boy	is working	now
	The boy	works	everyday

3- Elaborate the students' response with further detail.
4- The functional explication should take no more than a minute or two, but it is a vital step without which non but the most able students will be able to progress toward communication.

Step 7 Meaningful drills :

Students are now concentrating on meaning rather than on form, concentrating on an answer which is true rather than correct. There still is a correct answer, and the teacher should insist on it, both in form and content.

- To fulfill this goal, the teacher should do the following :

1- Begin with a discrimination-pattern recognition drill in the form of questions, the answers of which the class knows.

Example :

T : Does Ahmed take a bus to school ?
S : Yes.
T : Is he taking the bus now ?
S : No.
T : Does Ahmed eat breakfast before going to school ?
S : Yes.
T : Is he eating breakfast now ?
S : No.

2- Do a substitution drill.

In this drill the syntactic drills contrast is mechanically emphasized.

Example :

T : Ahmed goes to school everyday. Now…

S : Ahmed is going to school now.

T : Tomorrow…

S : Ahmed will go to school tomorrow.

3- This drill cannot be done chorally as there is more than one correct answer.

Step 8 : Communicative Drills :

The purpose of communicative drills is to teach students the <u>use</u> of language for communication, where the focus is on <u>what</u> is said rather than on how it is said.

- The simplest way to construct communicative drills is to instruct the students to answer truthfully in question-answer drills.
- The one necessity for communicative drills is that the students contribute new information to the class.

  Example :

  T : Deseribe the weather in your country.

  S : It's beautiful / Wonderful.
- Students should respond conversationally and grammatically in an appropriate fashion.

- The teacher should listen to and react what the students say because they must feel that what they say is of significance to someone.
- The teacher should not be critical if the student gives an un expected answer.
- Communicative drills are still only drills and students need to go beyond them to real interaction activities.

Step 9 : Communicative Activity :

The teacher must work out situations where the student is on his own, trying to use the language for the normal purpose of language : Establishing social relations, seeking and giving information, expressing his reactions, learning to do something, hiding his intentions, persuading, discouraging, entertaining others, or displaying his achievements.

Conducting and Correcting Drills :

The main aim in conducting drills is to get students to practice with a minimum amount of teacher talk :

1- The teacher models the first two or three items.

2- He reads the cue, Pointing at himself .

3- He reads the response, pointing at the students.

4- The students repeat the response.

5- The teacher gives the next we and they continue the drill.
6- The teacher gives a statement. One student makes it into a question, and another one answers.
7- The pace of a drill should be brisk The best way to do this is to give the next cue just as the students are finishing the response to the previous one.
8- The use of gestures in calling on individual students keeps the pace up, and it also keeps the students' attention on the teacher at all times.
9- In mechanical drills all mistakes on the new pattern should be corrected to enable the students to learn correct forms from the beginning. The teacher simply supplies the correct form and the student repeats.
10-In meaningful drills, the students' mistakes are more likely to be performance errors or slips of the tongue that is, they know the rule but misspeak. The teacher calls attention to the mistake and the students do the correction themselves.
11-In communicative drills the emphasis is on the message, and most errors should be ignored except serious errors on the teaching point or those which interfere with communication.

References :

1- Paulston, C.B, & M.N. Bruder. Teaching English as a Second Language : Techniques and Procedures. Cambridge : Winthrop Publishers, Inc. 1976 , PP.3-46.

2- Ur, Penny. A Course in Language Teaching. Practice and Theory. Cambridge : Combridge university Press. 1996. PP. 75-85.

Teaching Culture as Part of the Foreign Language Course

Prof.Amal M. Kamal

Introduction:

As a result of what humanity suffered because of World War I & World War II, all countries recognized the value of developing understanding & tolerance to avoid the great catastrophe of war. Knowing about the cultures of other countries, and why people react to certain actions & circumstances in a different way from which others do became very important for achieving this end. This means that if understanding is achieved actions & reactions will be understood & allowance for reactions will be made & consequently cross-cultural understanding will spring out. Our modern world challenges everyone to understand the different cultures & the various means of communication available can help us achieve this. We all come up against people of different values, different interests & ways of life that really differ from ours-This type of cultural contrast does not only apply to foreign & unfamiliar customs-It applies even to our way of life.

Inspite of the great importance of cross-cultural understanding there has been little serious attention to the notion & its applicability in teaching English to speakers of other languages (TESOL) over the last two decades (2).

Even on the level of governmental agencies no appropriate inter-cultural communication has been effectively handled (15:27). Experts who visit foreign countries may be well-qualified to investigate economic problems but they are completely inadequately prepared to deal with cultural diversity. At hotels tourists are sure to find guide books telling them about monuments, places to visit or history of the country but nothing is to be found to explain life ways of the country they are visiting. FA recent awakening has begun to stimulate the study of other peoples, to learn more about them, their ways of life & to bring about efforts to improve international knowledge and understanding. Foreign culture is still struggling hard to find a place in the foreign language (FL) course. Material about teaching and testing culture as part of FL course is not available for most FL teachers. To be able to teach culture as part of the FL course teachers need to know what is meant by cultures, how to analyze it, how to teach cultural points & how to test FL students in cross cultural understanding.

The science that studies human culture is anthropology. Anthropology has two branches: Physical anthropology dealing with humans as biological organisms and cultural anthropology dealing with the culture of the people. Cultural anthropology includes archeology

constructing the events of the human past and ethnology studying the culture of the present. In order for the ethnologist to investigate the culture of a group s/he should be a particular observer. He should live among the bearers of the target culture: eat their food, speak their language & personally observe their habits & customs. Comparing different cultures the ethnologist is able to arrive at valid conclusions concerning the nature or the common characteristics of culture generally. One factor that helps the ethnologist in understanding culture better is to study the language of the target culture. Culture and language can never be separated.

What is Meant By Culture ?

Generally, an individual is referred to as being cultured if s/he is well-mannered, well-read, skilled in different languages and able to talk knowledge ably about art and music. Amore specific & different concept of culture was developed by anthropologists towards the end of the 19th century Taylor, a British anthropologist cited by Broom et-al-defined culture as that complex whole which includes knowledge, belief, art, law, morals and customs. They also refer to culture as a set of rules or standards which when acted upon they are considered acceptable. These rules represent Mans' entire social heritage.(4)

Sapir defines culture as " the socially inherited assemblage of practices and beliefs that determine the texture of our lives " (15). Kluckhohn defines it as " the distinctive way of life of a group of people ..their complete design for living ..a large part of what is transmitted in the process of socialization " (10). Hoebel defines culture as " the integrated system of learned behavior patterns characteristic of the members of a society which are not the result of biological inheritance "(8).

The materialistic trend views culture as observed behaviors that help individuals adjust to the environment (9).These behaviors represent the way things work in everyday life and form a system of behavior patterns shared by members of the society: What and when they eat, how they make a living, how they organize their society, the attitudes they express towards friends and members of their families, how they act in different situations, which expressions they use to show approval and disapproval, etc... These patterns are practiced unconsciously and they are the concern of what is termed as culture with a small "c". Culture dealing with things that are universal in scope such as peoples' achievements and contributions to civilization i.e. art, music, literature , architecture, technology, scientific discoveries ..., etc. is referred to as culture with a big "C".

According to the Structuration Model of Giddens, 1979 culture is conceptualized as the relationship between abstract social systems and concrete actions of human beings. Giddens believes that culture provides the basic guidelines for behavior that are made and remade in everyday human behavior. (2: 637)

The socio-cognitive perspective of culture views it as a system composed of two parts: One part is in peoples' heads and the other is the practical facet that resides in everyday social practices. Strauss and Quinn (1997) describe culture as consisting of regular occurrences in the humanly created world based on peoples' shared experiences (2: 637). The Middle Group Approach views culture as existing only if schemas, social practices and tools are shared across individuals and situations (2: 640).

Culture Components:

Every culture includes a set of designs or cultural ideals that involve standards of perfection which define the society's distinctive way of life & its culture as a whole. These cultural standards are classified according to the scope of their applicability to the members of the society as universals, alternatives and special ties (8: 26). Standards that are applied to every member of a society are called universals. Other kinds of behavior are generally

required of all members of a society, but most cultures allow some degree of choice for specific situations. These are known as alternatives. The type of behavior restricted to a particular sub group has the name "specialties". But, here, we should differentiate between knowledge and usage as specialties may be known to members of other groups of the society but they are not practiced by them. (9: 288-90).

Principles Underlying Culture :

1- The cultural individuality of all humans. Individuals can never be reduced to their cultural types or seen just as members of a cultural group members because even as members within a cultural group individuals differ and are heterogeneous (2: 641). But still they are individuals in context as they can never be separated from their social world where feelings and thoughts are shaped (2: 642-643)

2- Social group membership and identity are multiple, contradictory and dynamic simply because the social roles played by humans are continuously changing (2: 643). This gives culture a complex nature.

3- Language and culture are mutually implicated. Knowledge of language can not be developed without developing knowledge of the socio cultural context in which language occurs (2: 647).

Cultural Patterns:

The cultural pattern is the cultural concept underlying all the specific behavioral acts related to it. The act or behavior always reflects the elements of the pattern. Before a pattern is socially standardized and accepted it must be examined by the society to see whether it serves or fails individual needs. Cultural patterns could be divided into familiar and novel patterns. By familiar patterns is meant those including similarities or dissimilarities in meaning in meaning in the native and the non-native cultures. A novel pattern is that different ambiguous pattern to which culture strangers can not attach any meaning.

The Cultural Accent:

Many of us have experienced the felling that one whom yon have only seen from a distance and for the first time is a foreigner. If asked why you may not be able to account for your feeling. You simply depend on hand movement, way of standing, way of dressing and other details that give you the feeling that s/he is a foreigner. This is what we refer to as the cultural accent.

Cultural Blind Spots and Cultural Shocks:

Acquiring our native culture we are trained not only to produce certain cultural patterns but we also learn not to produce others. This develops in us an innate cultural filter

that functions unconsciously in a cultural situation. When a foreigner misinterprets a complex pattern having a different meaning across cultures, when one experiences a deviation of what is experienced in his culture a cross cultural misunderstanding or a cultural shock arises. This is what is referred to as the cultural blind spot.

The situation which a foreigner living in a new culture experiences could be analyzed into four stages:

1- The Honeymoon Stage: This is the . first stage a foreigner experiences when he moves to a new culture. S/he feels that every thing around is wonderful and amazing. He is fascinated with the new cultural pattern
2- The Hostile Stage: The longer one stays in the new culture, the less he enjoys the honeymoon stage. The honeymoon stage dissolves and a hostile one begins. One feels homesick and afraid of every thing in the foreign culture.
3- The Regression Stage: In this stage one has an idealized view of his country and he likes to go back home.
4- The Disenchantment Stage: In this stage one compares his culture and the foreign one. One may either have an effective adjustment with his own culture or may prefer to go back to the foreign country.

Culture Traits:

Customs in every culture are to a large extent arbitrary. They exist because they suit the people who agreed upon them. This is why cultures can never be evaluated. Even when people try to judge cultures subjectively they do this with a very objective question in mind i.e. " how far do they satisfy the needs of the people? How far are they devoid of disorders?" Edward Sapir viewed a genuine culture as an" inherited, harmonious, balanced, self satisfying way of life and free of internal contradictions". (14)

Habits persist so long as they bring satisfaction through being reinforced by gratification. Meals illustrate this idea excellently. The need to eat or sleep is determined by biological needs but the way it is satisfied is cultural. Everybody must eat to live but what people eat, how often they eat varies from one culture to the other. In Egypt the working day ends-generally- at 2 p.m. This is why the big meal of the day is usually from 2 to 3 p.m. In Western cultures the working day ends at 5 p.m. This is why their big meal is from 6 to 7 p.m. And because the working day starts from 8 a.m. to 5 p.m. a one hour brake is inserted from 12 to 1 p.m. This is what is termed as " lunch " a quick meal during which people go to quick

meal restaurants where they have a sandwich, yogurt, milk, a coke, ...etc.

Culture is a set of socially shared tendencies forming a consistent integrated whole. A member of a society can never exhibit all the behaviors present in one particular culture and consequently can not explain the whole culture. On the contrary individual behavior may deviate from cultural ideal norms, In the area of culture one should not expect that all is uniformity. On the contrary we should expect sub cultural deviation when a group exists within a society but functioning by its own distinctive standards of behavior.

Culture extends in space. It also flows from one generation to the other. Culture always has the power of enculturating new members. The subsystems within each culture have the power of affecting each other. Culture extends not only in space but through time. People always pass their acquired habits from one generation to the other. Many of the habits learned by people are transmitted from parents to children.

Language and Culture:

All human behavior originates in the use of symbols. Language is the most important symbolic aspect

of culture. Sapir considers it as a way of communicating ideas and emotions within the same generation and from one generation to the other (15). The cultural attitudes a native speaker of a language has built are reflected in his speech patterns. Language is the product of culture that guides thinking and that helps in shaping all the other cultural facets. Language offers to its speakers ready-made interpretations of the world originated in the culture of the past and imposed on us. A European or an American uses the expression " I see him " expressing an action brought about by his own will. The same is expressed by the Eskimo in a way that reflects their fatalistic nature. They see events as something that happens to them.

Verbal and non-verbal cues constitute the construction of languages as a system of communication in symbols. Sounds and gestures to which we have attached meaning are symbols of an arbitrary and abstract nature (18: 160). This is why cries of warning, smiles, tears, etc ... are considered symbols of a natural or biological state. A tear for example is a signal of crying and crying is a signal of an emotional state of sadness or excessive joy. We use our bodies to communicate as much as we use verbal symbols. Even when we use verbal symbols non verbal cues are frequently used to reinforce and complement the non-verbal

cues. Nodding while affirming something verbally is a good example. Shaking the head while negating something verbally is another example of the integrated function of verbal and non-verbal communication.

Hand movements also represent a wide range category of gestures used as non-verbal helpers of communication. In the American and the Italian cultures the gesture meaning " come here " is a hand movement like the action of moving something closer to us. The Italian gesture for " thin " is expressed by the little finger held upward as if showing a very thin person. These gestures are considered codified because they have meaning and are shared and understood by all Italians. The fact that their physical way of performance resembles the physical aspect of meaning makes them iconic (5: 258). Sometimes, gestures are invented when we need to convey a message in a gestural way and can not find a ready-made one in the non-verbal side of the target language.

Because of the importance of non-verbal cues body language and kinesics have become the concern of a distinct branch of the sciences of language termed kinesics. Kinesics is a system of posters, facial expressions bodily motions which conveys messages non-verbally

through motions. To the foreign language learner understanding non-verbal cues is essential for communication especially because many of the non-verbal cues have different meaning for different cultures and because motions of the body reflect culture (2: 143).

Why should culture be an integral part of the foreign language course?

Foreign language curricula have long traditionally taught culture with a big "C" including the study of literature, art and music. As early as 1911 Boas-cited by Nelson-wrote " linguistic inquiry is part and parcel of a thorough investigation of the psychology of the people of the world ". It became clear that linguistic considerations can never be separated from the social reality of the native speakers of the language (12:4).

Foreign language educators realized that having a cultural insight into the people and the way they live should be included as one of the objectives of a foreign language course-because one can not learn a new language unless one has a sympathetic understanding of the cultural setting of that language (3). The ability to interact with speakers of another language depends not only on language skills but also on comprehension of cultural habits and expectations.

Coming closer to people was felt to be a must in our global world. An acquaintance with the people began to be considered as an experience of " real willingness to live and let live "(6). Knowing the culture and the language represent a way of real communication, of coming closer to people, their ways of thinking which naturally leads to more tolerance, more understanding and more acceptance of others. Students, this way, learn how to accept others because learning about the target culture provides them with the tools and the insights to accept all cultures and to have a convincement that people in various cultures respond to life's needs in a variety of different ways and that their native way is not the only one. It is simply the way that works best for them.

Although inserting the target culture as part of the foreign language course has full justification but still some view it negatively and are strongly against it. They believe that teaching the culture of the native speakers of English smacks of cultural imperialism and it should be separated from teaching English (12: 12).

Side by side with the emphasis on cultural awareness attention to language as communication appeared. A shift from focus on language to focus on context heightened the

importance of functions as greetings, asking directions, making appointments..., etc. As early as 1971 Hymen affirmed that communication involves not only grammatically correct ways of using the language but also the culturally acceptable ones (12: 7). Cited by Nelson Baxter (1980) affirmed the same view. He believed that the use of English is always culturally bound ". Nayar (1980) –cited by Nelson. went so far as to believe that ESL teachers should envision their roles as mediators and ambassadors of culture ... and never as imposers ". One of the first writers who wrote about teaching culture to foreign language learners is Seelye who defined culture " not as fine arts but as the way of life of a people or patterns of living that include people's values and beliefs (12: 6).

Awareness of the target culture went side by side with recognizing and respecting students' native cultures. The latter was discovered to contribute to learning the foreign language not to interfere with it (12: 9). In learning about others the student is sure to come to a better understanding of himself and of his own culture. This way of thinking made it clear that textbook designers should by necessity place foreign language students in mind. They should ask themselves questions about the nature of these

students, their age, their socio-economic background, purposes of studying the target language and above all their cultural needs and cultural background. A question of equal importance in the area of the cultural component of the foreign language course is of the nature of cultural content and the amount needed to be presented. The nature and the amount varies according to who is taught and who is teaching and according to the focus of the book i.e. whether it is linguistically focused or culturally-focused. (12: 18-20).

What should be taught in the cultural component of the foreign language course ?

Any language program should have a cultural content because it is not enough to learn the forms of English but also its conceptual system. It is true that the target culture runs through a foreign language text even if it is linguistically-focused. But there is generally a big difference in the amount and aspects of cultural information that should be included in each of linguistically-focused and culturally-focused textbooks. Textbooks with no cultural focus try to be culturally neutral as possible as could be. Cultural information may be presented just by chance through the examples that present the linguistic content. More cultural information should be presented in the culturally-focused textbooks.

Studying the target culture through the foreign language course students are not required to have a full absorption in the native cultural habits. But students should become familiar with those that are most important in understanding the people and their way of life. Reid Scott suggests that the aspects of the target culture that are essential to understanding the language should be first emphasized (17) especially in the first stages of learning the language. The activities included in the textbooks that are culturally-oriented should teach students to be culture learners that observe, describe, compare and interpret cultural behavior (12: 11-12). The type of method and technique used should have a communicative perspective imposing culture with a small "C" of the native speakers of the target language as compared to the native culture of the students.

Guidelines for teaching culture as part of the language course:

Foreign language teachers gave the challenging task of presenting the cultural component of the foreign language course effectively and in a way that impresses students. The following are guidelines that may help teachers perform this task:

1- The teacher should first try to decide which aspects of a cultural act are important and worth teaching and which are not.
2- To understand any bit of culture it must be seen in its fullest possible context in relation to all other factors-or else the cultural information seems meaningless.
3- Teachers should be objective. Their task is to present the cultural item and not to evaluate it or to insist that students share their opinion. Students should be taught how to be aware of the cultural differences but not to pass judgements.
4- It is advisable that culture with a small "c" should be presented in beginning language classes whereas culture with a big "C" should be presented in advanced classes.
5- Teachers should not expect too much from teaching culture as part of the foreign language course. Few students are expected to be Bi-cultural especially if they are members of a rather closed society.

Approaches, Methods and Techniques of Presenting Culture:

I- Approaches:

1- The Gradual Immersion Approach: Cultural information may be presented at the beginning of child schooling.

This experience brings closer to children the notion of a rapidly expanding universe through learning about other cultures. Children here are gradually introduced to aspects of the target culture.

2- The total Immersion approach: With the purpose of developing a deep understanding of human relations the students may be given the chance to live in the target culture and to react to its facts.

II- Methods:

1- The comparative methods:

a) The Culture Analysis Method: Here, the teacher begins with a careful analysis of the cultural content. Visual material may be used to illustrate vocabulary items. The unit of the target culture followed by the counterpart of the native culture is presented to start comparison and discussion. During discussion the class may be divided into small then large groups for discussion. Each two groups may be given a pair of articles. They list differences in view points and try to analyze the reasons behind these differences. Each group presents its findings orally in class. Discussion may end with a summary written on the blackboard.

b) The Similarity-Dissimilarity Method: Before students can learn about culture they must be receptive to the concept of learning about a culture other than their own. One way to begin teaching culture is to emphasize similarities between people. Then students can move to a discussion of differences between members of their family and then between cultures.

2- The Socratic Method. After presenting a cultural point through films, TV programs, photos...etc. the teacher leads the students to understand the values held by the hearers of the FL through questioning. (1)

3- The Technical Interpretation Method: Trying to find technical interpretations of symbols such as dreams, acts, religious rites...etc. explains a lot about the culture of that group. An outsider seeing a religious rite in which participants wash hands, face, head and legs before praying will interpret it as some kind of symbolic purification. This method may be used by the FL teacher in presenting culture. He may present some cultural items and try to train students in how to interpret them.

III- Techniques:

(1) **Culture assimilators:**

A culture assimilator is a means of supplying cultural information in class. It begins with a short passage presenting an intercultural exchange in which misunderstanding occurs, then three or four possible interpretations of what has happened, then a comparative cultural discussion follows. An example of a cultural assimilator (11).

Directions: Read the following account of an incident which led to cross cultural misunderstanding, then select one of the three alternatives which best explains the event in the paragraph. Turn to the page which gives the answer for the alternative chosen to see if your response is correct. If it is not correct, choose the next and do the same till you have the correct answer:

The Greens, a young American couple, are visiting Frankfort. They invite some German friends (The Richmonds) to an evening party. When they arrive at the Richmonds' Apartment, the three children in the family ages 2,4 and 6 are crying and shouting in the bedroom. The parents smiling and undisturbed bid the children good night and are going to leave with the Greens, to the party. Mrs. Green worried by the cries of the children looks around for signs of the baby sitter and she says: "Oh,

listen, we don't have to hurry off…let us wait till the babysitter gets here". The Richmonds look blank. Aware of possible language confusion Mr. Green says "you know the woman who is coming to stay with the children". The Richmond's look embarrassed " that's perfectly all right". But Mrs. Green exclaims " I'm really sorry. I didn't make it clear that the party may go on till 2 or 3 to morrow morning" Mr. Richmond says " that sounds wonderful.. let's go" and as he gets out of the door he exclaims "look at the stars". "Did you ever see a more beautiful night for a party". The Greens are trying to search for some explanation.

Alternatives:

1- The Richmond's were embarrassed to admit that they could not afford a sitter at the end of the month.

2- They never hire a sitter for their children and were unconcerned about leaving them alone until 2 a.m.

3- The Richmonds knew that their children's grandmother was going to arrive in a few minutes but did not want the Americans to think they were exploiting their relatives.

Discussion:

Alternative 1 : Although the Americans may find themselves out of money at the end of the

month, this rarely happens in a German family because there is always some cash in the bank.

Alternative 2 : You have chosen the correct response. The concept of baby sitter is unknown in the German culture. It is customary for German parents to leave their children, even babies, without adult supervision while the parents attend a party that stretches into the morning. Sometimes they leave their key to someone in a nearby apartment to look in for the children if they hear any undue disturbance and the children accept this.

Alternative 3 : In western cultures the parents never ask the grandmother to take care of their children and she never offers to do so. In Egyptian culture it is customary to send children at their grandmother's if the mother is a working woman.

(2) **The audio motor unit developed by Kalivoda, Morain and Elkins (7).**

It is a technique in which students act out commends given by the teacher. By choosing culture rich situations the teacher can combine teaching language and culture together.

An American Picnic

Objects : Matches, sticks, coke - cans, charcoal – table – table cloth.

Pictures : hamburger – bun – griller – charcoal starter- onions – tomatoes.

Commands :

a- Put the table cloth on the table.
b- Bring the griller.
c- Put some charcoal in the griller.
d- Put some charcoal starter.
e- Blow out the match.
f- Put the hamburger on the griller.
g- Take the hamburger off.
h- Put it in a bun " Take a bite ".
i- Pull the tab of the coke can.
j- Take a sip.
k- Carry remnants and empty cans to the trash can.

Cultural Discussion :

There are certain traditional picnic days in American culture such as' labor Day' and the Memorial Day'. Besides, youngsters always ask for picnics to a city park or to the shore. A quick trip to the food store is a must for buying what is needed. Americans are famous for having a picnic table and table cloth with them. Grilling is

one important American picnic feature. Americans tend to use sacks, cardboxes, and jars only once and everything is to be carried to the trash can at the end.

(3) The Cultoon :

It is a caricatured description of a group of aspects of one cultural theme. A description of the different scenes and an explanation of each is presented. Follows is an example of a cultoon consisting of 3 scenes about students' life in American Universities.

Student Life in the U.S.

Scene One : Ahmed, an Egyptian student in an American University comes to register for the Spring quarter. There he has to pay S 650 just for this quarter.

Scene Two : Ahmed is thinking about the various types of people, modes of dress and types of classroom behavior that is dominant in American Universities.

Scene Three : Ahmed watches a student talking to her professor about one of her papers.

Explanation :

Scene One : Egyptian Education is free for all students.

Scene Two : Egyptian students always wear shoes and are as a rule neatly dressed for class.

Scene Three : Egyptian students never speak harshly or disrespectfully of their professors. They usually do not even criticize what they do not like about their instructors in front of them.

(4) Role Play :

The role playing situation used should present a valid problem in cross cultural attitudes and communication. A fully detailed description of the voles and scenes should be written carefully. Detailed instructions for participants should be written. When introducing role play the teacher should assign the voles either through volunteering or group suggestions (16: 7-9).

(5) A Culture Capsule: Hospital Care for American Families :

American's hospital system uses the most advanced technology of any in the world. But still medical care in America has many problems. New technology requires new equipment which is very expensive. Costs of medical care and medical insurance in the U.S. are hard to afford, especially for the poor or even middle classes. Americans

are the benefactors of a vast and advanced system of health care which is continually looking for ways to improve itself.

Vocabulary :

Technology : Advanced equipment or methods of work.

Cultural Discussion :

Medical care in Egypt is not very hard to afford. Although public hospitals do not give the right kind of care to patients but the government is trying to make use of new technologies and trying to extend medical insurance to every Egyptian. A characteristic difference between Egyptian and American culture in the area of medical care is the use of medicine. Egyptians are fond of using medicine even without a prescription. It would be considered an indication of the hopeless case of the patient if the physician refuses to write a prescription for him. In America, neither patients nor physicians are keen about using medicine. Americans believe that using medicine should be kept to a minimum.

(6) A Culture Cluster Eating Habits in America :

Most Americans eat three meals a day: breakfast, lunch, and dinner. Dinner (also called " supper " for more

informal settings) is usually the only family meal of the day. Why ? Basically, because of the busy schedules people maintain in their occupations and daily activities, the first two meals are eaten rather quickly and at different times depending on the family member.

Breakfast might consist of a fried egg or omelette, bacon, toast with margarine and jelly, orange juice and coffee-perhaps a bowl of cereal or sweet rolls for a lighter meal. It is normally eaten between the hours of 6:00 and 8.00 a.m. before everyone goes to work or school.

Lunch is a meal that varies tremendously according to the time, the person, and the place. Most professions have a one hour " lunch break ", during which the employees will either go to a " fast-food " restaurant or eat something brought with them from home. A fast-food place serves popular foods like hamburgers, hot dogs, sandwiches, may be pizza, and always cold drinks.

These foods are prepared very quickly and are either eaten inside the restaurant or taken outside in a paper sack. If a person wishes to entertain a client for business purposes during lunch, he will go to an expensive restaurant and his employer will pay the bill.

Dinner is eaten at home. The family sits at the table. The mother has usually cooked a big meal. The meal will include either meat or fish or may be a casserole as a main dish, salad, one or two vegetables, perhaps rice or potatos, bread and condiments. After everyone is through, desert might be served. The most popular desert combination in American is cake and ice cream.

List of Vocabulary :

Margarine:	A substitute for butter made with vegetable oil.
Jelly:	A thick, sweet fruit preserve.
Hamburge:	Ground beef, served as steaks or in sandwiches.
Hot dog:	A long sausage or tube like strip of beef wrapped in a split roll or " bun ".
Client:	A customer.
Condiments:	Seasonings for food; relish or spicy sauces.

Cultural Discussion :

Eating habits in the Egyptian society, greatly differ from those of the American society. Sitting at an Egyptian table an American would be surprised to see the huge amounts of food prepared. Rice cooked in different ways

and loaves of Egyptian bread are characteristic of every Egyptian table. Most Egyptian recipes are stuffed with black and red pepper. Ghee is used extensively in most varieties.

(7) Reading in the Foreign Culture :

A textbook lesson presenting a narrative or dialog that reveals much information about the value system of a particular country may be studied by learners. Articles presenting cultural themes may be selected. Comic books and cartoons depicting visual aspects of culture may be used to aid societal understanding.

(8) Classroom and Commercial Films :

Films make the foreign culture accessible to learners who have never traveled abroad. Time spent in film projection is time gained not time lost. It enriches teaching the foreign culture especially by discussion analysis of psychological, social and cultural manifestations. In this way culture films help developing students' attitudes towards the foreign culture. Films can bring the foreign experience into the classroom so directly that it becomes immediate and personal not vicarious. The magic of TV and film is that experience is shared rather than observed.

(9) Contacting representatives of the foreign culture :

a- Field trips abroad : If students could be sent abroad for total cultural immersion, it would be wonderful. They should be prepared for it first. Once they are in the foreign culture, students should explore patterns of daily life. They may be asked to observe passengers on a bus, what goes on in a park, to go shopping, to go to a restaurant .. etc. Back to their country, they should relate their experiences to other colleagues.

b- If field trips abroad are not possible, exchanging tapes or corresponding gives the learners the chance for personal contact with someone of the same age. The teacher may help students to write to foreign firms for products or materials.

c- Foreign visitors in the classroom : Any foreigners in the community may be invited to the class. Before inviting them, the teacher should talk to them to determine how receptive they would be to answering questions. Before the native speakers arrive the teacher should describe them to the class and teach learners the vocabulary they are likely to use.

(10) The map of the foreign country where the names of the cities are clear may be studied.

(11) Students may cut out ads from foreign magazines and try to comment on them.

(12) Posters presenting the foreign culture could be used in classroom decorations. They could be obtained from travel agencies or airline offices.

(13) Bringing everyday life activities in class:

a- Ordering foods in a restaurant : Magazine pictures of foods may be cut out and pasted on individual cards. After teaching the vocabulary items, the teacher asks individuals what food they would like. As each student responds, the teacher gives him the picture card representing that item. When everyone knows how to order the food, the teacher creates a restaurant scene in front of the room. Two or three students become customers while the teacher takes the role of the waiter. Instead of pictures, the teacher may wish to use foreign menus.

b- Going shopping the teacher may take his students on a trip to a supermarket and make a

list of all imported foods (cheese, sausages, hot dogs.. etc.), and their prices. In class he may make artificial drinks and sticks labels on cans. Students come to buy items with artificial money.

c- Cooking projects increase knowledge of the country. The teacher may bring some foreign recipes and may try to make some kinds of foreign foods with students participating.

Suggested Culture Themes for the FL Class :

1- Family life : man and woman relation, child-parent relation and raising up children, marriage, teenagers .. etc..
2- School life and activities.
3- Meals and drinks.
4- Educational systems.
5- Politics.
6- Economics.
7- Scoial life.
8- Population.
9- Humor.
10- Ads.
11- Death.
12- Birth.

13-Marriage.
14- Holidays and festivals.
15- Transportation.
16- Greetings and courtesy phrases.
17- Clothing.
18- Kinesics.
19- Careers.

List of References

1- Allen, Edward D. Modern Language Classroom Techniques. New York : Harcourt Brace Jovanovich, 1972, p. 263.

2- Atkinson, Dwight. "TESOL and Culture, " TESOL Quarterly, Vol. 33, No. 4, Winter, 1999.

3- Beaujocer, Michel, "Teaching Culture in the Foreign Language Environment : Goals and Non Goals," Modern Language Learning, No.53, 1969, pp.317-20.

4- Caldognetto, Emanuela Magno. "Creative Iconic Gestures, Some Evidence From Aphasics, " in Iconicity in Language, Raffaele Simone (ed.), Amsterdam: John Benjamins Publishing Company, 1994, pp. 257-75.

5- Edgerton, Mills F. Jr. "A Philosophy for the Teaching of Foreign Languages, " Modern Language Journal, No. 55, 1971, pp. 5-15.

6- Elkins, Robert J. et. al. "Teaching Culture Through the Audio Motor Unit, " Foreign Language Annals, Vol. VI, No. 1, October, 1972, pp. 61-7.

7- Hocking, Elton. "Culture, Relevance and Survival", Modern Language Journal, No. 54, 1970, pp. 585-88.

8- Hoebel, E Adamson. Anthropology : The Study of Man. New York : McGraw Hill, 1966, p. 5.

9- ________________ and Thomas Weaver. Anthropology and the Human Experience. New York : McGraw Hill Book Company, 1979, p. 279.

10- Kluckhohn, Clyde. "The Study of Culture, "in the Policy of Sciences, Daniel Lerner and Harold D. Lasswell (eds.). Stanford : Stanford Univ. Press, 1951, p. 86.

11- Morain, Genelle. A Cultural Assimilator. Athens, Georgia : Dept of Language Education, Univ. of Georgia, 1978 (Mimeographed).

12- Nelson. "Considering Culture : Thoughts for ESL/EFL Textbook Writers, " in Writing for Publication, P. Byrd (ed.), Boston: Heinle and Heinle, ND.

13- Raffler-Engel, Walburga Von. "The Acquisition of Kinesics by the Child " ,in Language Acquisition and Developmental Kinesics, Fred C. C. Peng (ed.), Bunka Hyoron Publishing Company, Hiroshima, Japan, 1978, pp. 140-49.

14- Sapir, Edward. "Culture : Genuine and Spurious," American Journal of Sociology. No. 29, 1924, pp. 401-29.

15- ____________. Language, Hart Davis, 1949, p. 207.

16- Schnapper, Melvin. "Culture Simulation as a Training Tool " , in Intercultural Sourcebook: CrossCultural Training Methodologies, David Hoopes and Paul Ventura (eds.) LaGrange Park: Intercultural Network, 1979.

17- Scott, Reid, Cultural Understanding, Spanish Level I. Hayward, California : The Almeda Country School Dept, 1969.

18- Waterhouse, Lynn and Deborah Fein. "Patterns of Kinesic Synchrony in Autistic and Schizophrenic Children, " in Language Acquisition and Developmental Kinesics, Fred C. C. Peng (ed.) Hiroshima, Japan : Bunka Hyoron Publishing Company, 1978, p. 157.

DEVELOPING READING COMPREHENSION

LESSON OVERVIEW

Purpose:

- To define reading as decoding and understanding the written word.
- To give students examples of activities for mechanical and meaningful practice of reading.
- To give students practice in teaching reading.

Type of Lesson and Time Allotment:

1. Lecture: discussion, demonstration and note taking. (60 minutes)
2. Workshop A: Analyzing texts from Excel. (60 minutes)

Materials Needed:

1. Excel, SB1
2. Student handouts
3. Notebook and pen
4. Supplementary reading and discussion questions

NOTES TO THE TEACHER:

It is a good idea to assign the supplementary reading and discussion questions as homework to be done by the students prior to the lesson. Students will thus be able to participate more fully in discussions.

THE LECTURE BEGINS

I. Discussion and Note-taking

Discuss each of the following questions with your students before writing the suggested answers on the board. You might want to divide the class into groups to discuss the questions and come up with possible answers.

A. What are some differences between reading and listening?

1. *The medium is different (written vs. oral).*

   However, both are receptive comprehension skills, and we can use many of the same types of exercises in teaching either of them.

2. *In reading, the text is permanent, in the listening the text is transient.*

   The reader can refer back to a reading passage, but a listener has only one opportunity to comprehend what has been said. Even if the listener asks for repetition, a repeated utterance will almost certainly vary in some way (emphasis, vocabulary, intonation, etc.) from the original.

3. *Written texts have tight control over structure and organization; oral texts generally have frequent hesitations, pauses, repetitions, false starts, etc.*

4. *Written texts usually contain more complex vocabulary and structures than oral texts.*

B. What is reading?

Discuss this question with your students. If time permits, you might have them discuss it in groups and then report back to the whole class.

Reading is decoding and understanding the written word. It is not oral reading of a text.

II. Activity:

A. Look at the following reading passages from Excel, SB1. What is the purpose of each passage? Write your answers on the lines provided.

Give the students a few minutes to complete this. Then discuss their answers to make sure everyone has the right idea and agrees.

1. page 61 schedule:
Organizing time, appointments, etc.

2. page 43 advertisement:
Giving information about a product to readers.

3. page 68 rail ticket:
Permission to get on a train; information about seat, train number, etc.

4. page 100 airport schedule:
Information about airplane arrivals and departures, etc.

5. page 109 postcard:
Giving a personal message, greeting, etc.

B. Now, answer the following questions:

Have the students answer the following questions. They may work in groups if they wish and if time permits. Discuss their answers with them and try to come to a consensus before writing the answers on the board.

1. Are any of these above "readings" meant to be read aloud?
No, but possibly the postcard -- to a blind or illiterate friend.

2. Do the others contain important information? What?
Yes, appointments, departure times, etc.

3. So what is the main purpose of reading?
To find out information, to remember something, to transmit information, etc.

Remind the students that:

Two processes are involved in reading: decoding and understanding. Decoding involves the mechanics of reading.

III. *Discussion:*

Discuss with the students what the actual act of reading involves (i.e finding and recognizing words on a page. Also, discuss with them what some of the methods are that a teacher can use to help pupils to develop these "mechanics" of reading.

Have them go over the following list of items. Discuss them together.

Mechanics	Methods of Teaching
Left to right eye movement	"What is the first word on the page? the last? the first letter in this word? the last?"
Letter discrimination	Minimal pairs (for letter recognition, not pronunciation) bead dead pill bill list lest Taking advantage of redundancy -- even if a letter is unclear you can often decode the word: h_orse c_w s_ster fa_her stron_ throu__ talle__
Recognizing:	
- words:	Count words on a page (by recognizing the spaces between words).
- sentences:	Count sentences (by recognizing punctuation: periods/full stops and capitals).
- paragraphs:	Count paragraphs (by new line, indentation).

Developing Reading Comprehension

IV. **Activity:** Refer students to <u>Excel</u>, SB1, and have them answer the questions below.

A. How many paragraphs are in the text? *Two.*

B. How many words are in the first sentence of the second paragraph? *Eight.*

C. How many sentences are there in the first paragraph? *Five.*

V. **Discussion:**

Discuss the following question with your students before writing the answer on the board.

What skills are needed to interpret and understand a reading passage?

Recognizing structure and words, understanding relationships, inferences, etc., recognizing communicative function. Also, main point, contrast, detail, examples, etc.

VI. **Activity:** Individually or in groups, have students answer the following questions:

A. Recognizing Structure: Refer to the reading passage on page 65 in <u>Excel</u>, Student's Book 1. Pick out and underline verbs which show the future.
will continue, will be, will...happen,

B. Interpreting words: What do people often talk about,according to the text?
They often talk about the future.

C. Understanding relationships: What does the pronoun "they" in the second sentence refer to?
"They" refers to people.

D. Recognizing functions:

1. What is the theme of this passage?
The difficulty in predicting the future.

2. Give an example of a prediction that is probably false.
That people will live under the sea.

3. What is the author's conclusion about predictions? Does the author think it is easy to predict the future?
The future remains a mystery. He thinks it is very difficult to predict the future.

VII. **Discussion and Note-taking:** Discuss the following question with the students. Try to elicit as many of the points as possible from them before writing the points on the board.

A. What are the purposes for reading? How can the teacher provide practice and training for the different purposes?

1. Purpose:
   a. *Pleasure*
   b. *For main points*
   c. *For specific information*
   d. *For whole communicative structure*
   e. *For developing speed*

2. Training
   a. *Supplementary readers*
   b. *Pre-questions to guide pupils to main points*
   c. *Pre-questions to guide pupils to specific information*
   d. *Study questions, note taking*
   e. *timed exercises and general comprehension questions*

VIII. Activity: Refer students to Excel, SB1 and have them answer the following questions.

A. Reading for Specific Information. Look at the table of contents of Excel, SB1.

1. How many units are there in the book?
   Twenty units.

2. How many lessons are there in each unit?
   Three lessons in each unit.

3. Which lessons are there in each unit?
   Guided Conversation, Grammar, Reading & Writing.

4. How many lessons teach the past tense?
   Five.

5. What is the format of each unit?
   Two pages per lesson.

6. What page does Lesson 49 begin on?
   Page 97.

7. What is the theme of the conversation in Lesson 25?
   At a Travel Agent's

B. **Reading for Main Points.** Look at the reading on page 109.

1. Where is Joe? *He's in Cairo.*

2. Why is he there? *He's probably on holiday.*

IX. **Discussion and Note-taking:**

Discuss the following questions with your students. Try to elicit as many ideas for possible answers as possible before writing the answers on the board.

A. What is intensive reading?
Usually, the reading of a short passage with relatively detailed comprehension questions following.

B. What is extensive reading?
Usually the reading of a much longer passage with relatively general questions following.

C. How should a teacher choose extensive reading materials?
Suitable level. interesting topic, appropriate length, ability to be exploited in class; not because it is "great literature.

D. How can pupils use these materials?
Listen as the teacher reads in class. Or, at home.

All pupils can read the same book and then discuss it in class or all pupils can read different books and then exchange summaries and ideas.

E. How can a teacher check on extensive reading assignments?
There are two opinions: (1) never ask questions — the reading is for enjoyment only; (2) ask a few questions at the beginning or end of class once a week.

F. How can a teacher help pupils in their outside reading?
Read some difficult passages together in class, use guiding questions, give comprehension questions and correct them in class, etc.

Homework: Remind students to finish the supplementary reading for this lesson if they haven't done so. For next time, ask them to read the supplementary reading for Lesson 4.13 on Writing.

Now continue with the workshop for Lesson 4.12 or use one of the following videos for a demonstration of teaching reading.

Recommended Videos to Accompany This Lesson:

Teaching Beginning Reading, Part II [METHODOLOGY, USA, 26 MINUTES, VHS, NTSC, 1974, CALL NUMBER: 428.4 Tea Pt.I] Dr. Virginia French Allen, widely known for her expertise in designing methods of teaching English as a foreign language, speaks with Anne Newton, editor of the "English Teaching Form." Part 2 explains techniques in teaching vocabulary, recognition of parts of speech, and phrasing of thought patterns. Dr. Allen places special emphasis on drills encouraging the pupil to think.

WORKSHOP A

Step 1: Divide the class into groups of five. Assign each group one of the tasks listed below.

(15 minutes)

Step 2: Each group presents/demonstrates the results of their discussion.

(45+ minutes)

1. **Mechanical**

   Ask questions as in TASK 2 above (in the student handout). Use the passage on p. 47 of Excel (or see the next page).

2. **Recognizing Structure**

   Ask questions as in TASK 3 above. Use the passage on p. 47.

3. Make 5 or more questions for specific information and 2 questions about the main point of the passage on p. 47.

4. Write pre-questions and past-questions for the reading on page 61 (or see the page after next). Be sure to use all types of questions (wh-, either - or, yes/no, indirect). Also, be sure to ask about different kinds of information about the content (explicit, implied, personal and general.

SUPPLEMENTARY READING

Reading

This text outlines important features of the reading process, which are relevant to the way reading is dealt with in class.

This text summarizes ideas which are explored in detail in the following books:

F. Smith (1978) *Reading*, Cambridge University Press.
C. Nuttall (1982) *Teaching Reading Skills in a Foreign Language*, Heinemann

Before you read:

Here are some statements about reading. Do you think they are true or false?

1. Silent reading involves looking at a text and saying the words silently to yourself.
2. There are no major differences between how one reads in one's mother tongue and how one reads in a foreign language.
3. To understand a word, you have to read all the letters in it; to understand a sentence, you have to read all the words in it.
4. The teacher can help pupils to read a text by reading it aloud while they follow in their books.

Now read the text:

If we are to help pupils develop reading skills in a foreign language, it is important to understand what is involved in the reading process itself. If we have a clear idea of how 'good readers' read, either in their own or a foreign language, this will enable us to decide whether particular reading techniques are likely to help learners or not.

In considering the reading process, it is important to distinguish between two quite separate activities: *reading for meaning* (or 'silent reading') and *reading aloud*. Reading for meaning is the activity we normally engage in when we read books, newspapers, road signs, etc.; it is what you are doing as you read this text. It involves looking at sentences and understanding the messages they convey, in other words 'making sense' of written text. It does not normally involve saying the words we read, not even silently inside our heads; there are important reasons for this, which are outlined below.

Reading aloud is a completely different activity; its purpose is not just to understand a text but to convey the information to someone else. It is not an activity we engage in very often outside the classroom; common examples are reading out parts of a newspaper article to a friend or reading a notice to other people who cannot see it. Obviously reading aloud involves looking at a text, understanding it and also saying it. Because our attention is divided between reading

and speaking, it is a much more difficult activity than reading silently; we often stumble and make mistakes when reading aloud in our own language, and reading aloud in a foreign language is even more difficult.

When we read for meaning, we do not need to read every letter or every word, nor even every word in each sentence. This is because, provided the text makes sense, we can guess much of what it says as we read it. To see how this happens at the level of individual words, try reading this sentence:

A m-- was walk--- d--n the s----t, c-r--ing a gr--n --------.

Even though more than half the letters were missing, you could probably read the sentence without difficulty, and even guess the last word without the help of any letters. You may also have noticed that as soon as you guessed the second word, it helped you to guess the whole of the first part of the sentence. This example is an isolated sentence; if you are reading connected sentences in a text, each sentence helps you to guess what the next one will be, and so on through the whole text. Reading is an active process. When we read, we do not merely sit there as passive 'receivers' of the text; we also draw on our own knowledge of the world and of language to help us guess what the text will say next. It is only if we are reading a series of words that make no sense at all, such as:

Man walking elephant the onto reading to help

that we have to slow down and read every single word because we can no longer make guesses.

Normally when we read, our eyes take in whole phrases at a time; they do not move from word to word in a straight line, but flick backwards and forwards over the text. You can easily test this for yourself. Try covering a text with a piece of paper and reading it literally word by word, moving the paper along from each word to the next. You will probably find that you soon lose track of the meaning, and you need to keep looking back to take in whole sentences. This highlights another important aspect of reading: it is not just that we do not need to read word by word, but rather that it is almost impossible to read and understand a text in this way. Attempting to read one word at a time slows down reading so much that we lose the sense of what we are reading.

There are, of course, differences between reading in your own language, where comprehension does not usually pose a problem, and reading in a foreign language; and the differences are even greater if the foreign language uses a different writing system. But the characteristics of 'good reading' are the same in any language, and in developing reading skills we need to be sure we are not hindering our pupils but helping them to become good readers who are efficient at extracting meaning from written texts.

Discussion:
Look again at the statements at the beginning. Are your answers still the same?

TEACHING WRITING

LESSON OVERVIEW

Purpose:

- To review work done in third year.
- To understand the characteristics of writing.
- To learn and practice new techniques for teaching writing.

Type of Lesson and Time Allotment:

1. Lecture: discussion, note taking. (80 minutes)
2. Workshop: student demonstrations, peer-teaching. (40 minutes)

Materials Needed:

1. Student Handout
2. Excel, SB2 and SB3, TB2 and TB3
3. Notebook and pen

NOTES TO THE TEACHER:

This is a one and one-half hour lecture/discussion of the characteristics of writing presented in third year Methodology. It is also an introduction to some new techniques for teaching writing at the secondary school level.

N.B. There is a lot of material for students to fill in in their student handout outlines. It is not expected that the teacher will write all of this on the board, even though the teacher's notes would indicate this (i.e. items written in Helvetica italic bold). Just make sure that the students know which item you are discussing in their outlines and write key words and phrases; in other words make this lecture a series of real note-taking activities. At the end, discuss this with the students and explain that this is also a form of teaching writing.

The following introductory remarks are included in "Notes to the Student." This should be assigned as part of the homework to be completed before students attend this lecture. Review this introduction at the very beginning of the lesson.

Introduction

Pupils of English as a foreign language generally begin learning to write by learning and practicing the script of English; that is, they learn to print the symbols that form the words and sentences used in English written communication. It is generally until much later, when pupils have acquired some mastery of the written form -- the mechanics, grammar, syntax, and writing conventions that they are shown how to create their own sentences and paragraphs to communicate their own real messages.

Initially, teachers control the kind of writing pupils produce. Their objective is to develop writing skills gradually and systematically so that eventually, pupils can compose their own written forms of communication independent of the instructor. However, the goal of producing confident, independent writers, requires a long process. The process begins by presenting pupils with rigidly controlled writing tasks that gradually become less controlled as pupils themselves gain more control over their own writing skills. In other words, teachers provide beginners with controlled writing activities to develop and practice writing skills and gradually replace these activities with less controlled tasks. Eventually, teachers will be able to provide pupils with free composition tasks that require them to compose their own essays on selected topics. In general, Egyptian secondary school pupils do not acquire the level of competence in writing which allows them to compose their own essays without the help of an instructor. However, the long term goal of teachers should remain to produce fluent, accurate writers of English, independent of the teacher.

THE LECTURE BEGINS:

After reviewing the introduction, divide the class into small groups and ask students to discuss the following questions, each of which will be addressed in detail in the lecture. Ask them to write their answers on a separate sheet of paper so that they can refer to them as the lecture/discussion progresses.

I. Review of the Basics:

- What is Writing?
- What are the characterisitcs of writing?
- What does writing involve?
- Why teach writing?
- What are the stages in learning to write?
- What is the writing teacher's task?

A. What is writing?

1. *Writing is much more than the production of graphic symbols, just as speech is more than the production of sounds. The symbols have to be arranged according to certain conventions to form words and the words have to be arranged to form sentences.*

   Although we are said to be "writing" even if we are merely making lists of words, as in inventories of items such as shopping lists.

2. *We produce a sequence of sentences arranged in a particular order and linked together in certain ways which form a coherent, logically organized text.*

   As a rule, however, we do not write just one sentence or even a number of unrelated sentences. The sequence may be very short -- perhaps only two or three sentences -- or very long, but because of the way they have been put in order and linked, they form a coherent, logically organized text.

B. What are the characteristics of writing?

1. *Writing is not a naturally learned activity such as speaking; writing must be taught.*

2. *Written communication is not received or responded to immediately as is spoken communication.*

   That is, unlike spoken communication in which the speakers receive immediate feedback from one another, the writer and the reader are generally physically separated. This means that feedback, if given to a writer, is delayed.

3. *Writers are able to self-correct, that is monitor their performance by making corrections and improvements, without the reader's knowledge.*

   While in speech, both the message and self-correction are immediately evident, in writing, it is often possible for writers to be more fluent and accurate.

4. *Written communication tends to be more explicit in message because the writer cannot take for granted that the reader shares his knowledge of the subject.*

   Because the reader does not have the immediate opportunity to ask a writer to provide clarification, the writer should be explicit.

5: *Writing, unlike speech, has a number of different conventional forms which can be categorized into tow main groups: Personal writing and institutional writing.*

   Personal writing includes:

   a. *notes*
   b. *telegrams*
   c. *diaries*
   d. *letters and postcards*
   e. *personal messages*

Institutional writing includes:

a. *business letters*
b. *catalogues*
c. *reports*
d. *public notices*
e. *advertisements*
f. *abstracts and summaries*

C. What does writing involve?

Most people agree that writing is neither an easy nor a spontaneous activity. As writers, we typically follow a process:

We may think out our ideas and consider ways of combining and arranging them into logical, coherent messages; we may re-read what we have written as a stimulus to further writing; we may use notes, write numerous drafts before we are satisfied with the product or revise every sentence right after we have written it.

This process leads to a product, or written message, which has been written for a particular reader.

D. Why teach writing?

1. *It reinforces speech and reading skills.*
2. *It broadens the variety of activities in class.*
3. *It is useful for testing, assessment and evaluation.*
4. *It is useful as a tool for student self-evaluation and self-expression.*
5. *It is useful as a tool for recording information in class for study at home.*
6. *It broadens pupils' exposure to the foreign language which may enhance learning.*

E. What are the stages in learning to write?

1. *Stage one involves learning the script of the language. (Activities are very controlled and are focussed on the mechanics of handwriting including direction of writing, the alphabet, printing and cursive writing, upper and lower case forms, conventions such as punctuation symbols and abbreviations, unfamiliar symbols such as $, #, * and &, as well as spelling patterns.*

2. *Stage two involves using the mechanical skills from Stage One in learning to write sentences from prompts, cues or models.*

   Activities are still focussed on the form of the writing but gradually begin to introduce pupils to the skills of expressing their own ideas through controlled modelling exercises.

3. *Stage Three involves learning to write short pieces consisting of one or more paragraphs whose ideas are logically connected. Activities are less controlled than in Stages One and Two but tend to be controlled for content or type of language needed in the writing exercise.*

4. *Stage Four involves producing an original piece of writing for a real audience other than the teacher. Activities range from very little control, usually of the content, to free composition or no control by the teacher.*

   This stage involves very advanced writing and is not usually practiced until a student has reached an advanced level of language proficiency.

   Note: Since most Secondary pupils of English rarely attain the proficiency needed to move to Stage Four, this lecture will be primarily concerned with examining activities for teaching and practicing the first three stages.

II. Types of exercises teachers can use for each level.

A. Stage One: (review of third year material)

1. *Tracing* -- (teacher models how to form letters, numbers and words on BB, pupils imitate forms in their notebooks).

2. *Direct copying* -- (pupils make no changes in the given text, but copy texts symbol for symbol, word for word; they may copy addresses, times of trains, friends' telephone numbers, etc.)

3. *Dictation* -- (pupils copy down short passages read aloud slowly by the teacher).

4. *Word and/or sentence completion* -- (pupils fill in missing letters or words: i.e. "STU__ENT", "We want to _______ bananas."

5. *Copying with changes* -- (i.e. "change the following singular words into their plurals: boy, girl, hat", etc.)

E. **Stage Two: (review of third year material)**

1. *Sentence completion* -- (i.e. "Mrs. Nawal is a sales clerk at Omar Effendi Department Store. She ______________________")

2. *Copying with changes* -- (i.e. change sentences from the present to the past, questions into statements, etc.)

3. *Substitution tables* --

I	like	Arabic
We	know	English
They	study	French

4. *Using notes to write sentences* --
   (model:The book she found is new.
   bread/bought/fresh
   The bread she bought is fresh.)

5. *Unscrambling sentences* -- (The store went to she."
   "She went to the store.")

6. *Choosing correct forms* --

	see	
Yesterday, I	seed	my friend.
	saw	

7. *Using cue words for completing sentences* -- ("This morning, after I woke up, I ______________________")

8. *Imitating sentence models* -- (with a visual cue such as a picture, students rewrite the following sentence. "The sink is to the left of the refrigerator." Where is the refrigerator? Pupils produce, "The refrigerator is to the right of the sink.")

C. Stage Three: (these exercises which list new activities will be practice in the workshops accompanying this lecture).

1. *Imitating models* -- (see Excel, Students' Book 2, page 114, Guided Composition)

2. *Guided sentence and paragraph completion* -- (see Excel, Students' Book 2, page 108, Guided Composition)

3. *Reordering sentences into a coherent paragraph* -- (see Excel, Students' Book 2, page 119, Write the Conversation)

4. *Using cue words for writing sentences and paragraphs* -- (see Excel, Students' Book 2, page 66, Guided Composition).

5. *Answering guided questions* -- (see Excel, Students' Book 2, page 65, "Read this advertisement, then answer the questions")

6. *Pre-writing followed by guided writing* -- (see Excel, Students' Book 3, page 42, Guided Composition. In groups, pupils brainstorm the kinds of advice to provide to the English-speaking friend before writing the assignment.)

III. What is the writing teacher's task:

A. *The teacher needs to assess pupils' writing skills through diagnostic tests -- short writing assignments designed to provide the teacher with samples of students' writing.*

Once the teacher has an idea of the pupils' strengths and weaknesses in writing, she can provide activities and exercises aimed at teaching new skills, developing weak skills and practicing the strong. For examples, pupils who need work on organizing their ideas coherently may benefit from reordering exercises that require them to put sentences into logical or chronological order.

B. *The teacher needs to provide pupils with a wide variety of appropriate models of written language to analyze and imitate.*

If the learners have only seen dialogues in their textbooks and narrative prose in their readers, they cannot be expected to produce other varieties. If exposed to different types of writing, they have opportunities to learn to write these varieties.

C. *The teacher has to make pupils aware that any piece of writing whether or not it is addressed to a specific reader, has a communicative purpose.*

This means pupils need to keep in mind their audience, purpose for writing and any writing conventions appropriate to their writing task.

D. *The teacher needs to teach advanced pupils how to write organized, coherent pieces of writing that adhere to the English rhetorical pattern of moving from a general to a specific discussion or from a specific to a general discussion on a given topic.*

This involves making students aware of grammatical and lexical devices such as correct use of tenses, connecting words or phrases such as "in addition to", "besides", "however", "in contrast to", etc. through analysis of model writing and later through practice in imitating models.

END OF LECTURE

Homework:

Have students read and study the material for the next lesson.

WORKSHOP

1. Divide the class into groups of two or three.

2. Ask each group to prepare at least one demonstration of a Stage Three writing activity presented in the lecture. Select for each group the activity you want to be demonstrated so that all the activities are represented. Tell them they may refer to the Teacher's Book if they want to.

3. Ask them to be prepared to peer teach this activity to the whole class if time permits.

4. Discuss the results of this workshop with the class as a whole.

Questioning

Dr.Gamal M.Shehata

Teacher questioning has been one of the more popular topics in classroom research partly because aspects of it are among the easiest teacher behaviors to observe and code reliably. There are a great many classification schemes that categorize questions into types (and usually order them in some kind of hierarchy) and a great many studies that involved coding teacher questions into types and relating this information to achievement.

Despite this, and despite well-publicized and accepted claims that divergent questions are better than convergent questions, that high-level or complex questions are better than low-level or simple questions and that thought questions are better than fact questions, reviews consistently conclude that measures of type or level of question do not necessarily correlate with learning gains. Furthermore, recent studies that have yielded consistent findings in other areas report either more inconclusive results or unexpected findings suggesting that low-level factual questions were preferable to more complex or abstract questions. The latter findings come from studies of instruction of disadvantaged students in the early elementary grades, where schooling concentrates on mastery of the fundamentals of language arts and arithmetic. At these grades , and with these students, complex or abstract questions probably are not helpful.

In contrast to the confusing and unpromising data for type or level of questions, several studies agree on showing that the frequency of questions is related to learning.

There probably are at least two reasons for this. One is that teachers who have high rates of academic questions usually have well-organized and managed classes that spend most of their time on academic activities, compared to other classes where the teachers either lack control, and therefore spend less time in academic activities, or spend time pursuing none academic goals. Thus, a high frequency of questions means, among other things, that the class spends most of its time in learning related activities. It also means that the teachers are supplementing lectures, demonstrations, reading, and practice activities with opportunities for students to express themselves orally. This appears to be important both because it adds variety and because it is a valuable exercise in its own right.

Much advice about questioning techniques is available. It is based not on research but on logical analysis of the strengths and weaknesses of different questions with reference to instructional goals. The appropriateness of questions depends upon the purpose of the exercise and the characteristics of the students. For example, a teacher may ask questions to see if students are ready for an impending discussion to determine if they have achieved learning objectives, to arouse their interests, or to stimulate critical thinking. A good question for arousing interest ay not be a good question for assessing leaning.

Although the complete definition depends upon context, certain guidelines can be applied to most questions. Groisser (1964) indicates that good questions are (1) clear, (2) purposeful, (3) brief, (4) natural and adapted to the level of class and (5) thought provoking. Elaboration of these descriptions follows.

1. Clear questions precisely describe the specific points to which students are to respond. Vague questions can be responded to in many ways, and their ambiguous nature confuses students. For example if a teacher of English wished to call attention to the tense of a verb in a sentence on the board and asked "what do you see here?" The student would not know exactly what was being called for. Better to ask, "what tense is used in this clause?" Vague questions often result in wasted time as the students ask the teacher to repeat or rephrase them. They fail to identify the specific attack point ("what is wrong with football?" vs. "why do many college players never receive a degree?" or "What about beer?" vs. "What ingredients are used to make beer?").

However, the usefulness of clear and specific (highly focused) questions has been shown in some experimental situations. Questions should clearly cue students to respond along specific lines. This does not mean that the teacher cues the answer; it means that the teacher communicates the specific question to which the student is asked to respond.

2.Most of us agree that questions need to be purposeful; that is, they should lead toward clear achievement of the lesson's intent. Question series that are not planned in advance are seldom purposeful. Teachers who ask most of their questions "off the cuff" will ask many irrelevant and confusing questions that work against achievement of their own goals.

Questions should be asked in carefully planned sequences, with teachers getting answers to each one before moving on to the next. If questions are asked in integrated sequence, the activity is more likely to be a learning experience than just a

check to see if students have mastered the material. Early questions should lead students to identify or review essential facts. These can be followed with questions to refine understanding of the information and eventually to apply the knowledge to real or hypothetical problems. Planning will help ensure an orderly progression through the sequence of objectives. Of course, prepared question sequences should not hold teachers to rigid courses. Worthwhile side roads may be opened up by pupil questions, and these should be pursued when they look promising.

3. Questions should be brief. Long questions are often unclear. The longer the question is, the more difficult it is to understand.

4.Questions should be phrased in natural, simple language and should be adapted to the level of the class. This will help the language of the question from interfering with the course of the discussion. Do teachers use words that the student understand? Can all of the students understand the teacher or only the brighter ones? If students do not understand, they can not do what the teacher wants.

This doest not mean that teachers should avoid big words. Students benefit from teachers who introduce new, big, unfamiliar words with precision. When it is clear, teacher modeling of sophisticated verbal communication abilities is valuable in helping students to develop these same abilities. However, teachers will need to remain aware of student vocabulary levels so that when they do introduce new words, they can immediately clarify them and help students to make the words their own.

5.Good questions are thought provoking. Especially in discussion, questions should arouse strong, thoughtful responses from students, such as " I never thought of that

before" or "I want to find the answer to that question." Questions or discussion sessions should force students to think about the facts they possess and to integrate and apply them.

Fact questions often are needed to see if students possess information basic to the discussion or to bring out relevant facts before posing more abstract questions. Other questions then should make students use the information, rather than just recite , sand motivate them to want to respond. This is especially true as students move into the late elementary and secondary grades.

Questions to Avoid

1. Groisser advises against excessive use of yes-no questions because they typically are asked only as warm –ups for other questions. There two dangers in yes-no questions or others questions that involve a simple choice between a few alternatives. First, such questions encourage guessing because students will be right 50% of the time, even when they have no idea as to the correct answer. Holt (1964) describes clearly how students read teachers like traffic lights in such situations and how quickly they change their answers at the slightest teacher frown.

The other disadvantage to yes-no question and simple choice questions is that they have low diagnostic power. One valuable aspect of student responses, whether correct or incorrect, is that they cue teachers as to the most appropriate way to proceed. Unfortunately, because of the guess work factor, responses to simple choice questions do not provide much of a basis for deciding either or not students know the

material. Choice and yes-no questions should seldom be asked. Choice questions sometimes are useful for low-achieving / or sensitive students who have a difficult responding. They are relatively simple to answer, and this type of warm-up often helps these students respond better to more substantive questions that follow. For most instructional purposes, however, these questions should be avoided.

2. Tugging or statements often follow a partial or incomplete student response: "Well, come on, " " yes....? " . Tugging questions essentially say to the student, "Tell me more." . However, these questions are often vague and ineffective . When students are stuck for a response they need a cue or some other kind of help.

3. Guessing questions require students to guess or reason about a question either because they do not have the facts (" How far is it from Minya to Cairo?" " How many business firm have offices on Taha Husein Street ?") or because he has no correct answer. The value of guessing questions depends upon how they are used. If the teacher just wants a guess, the question probably is pointless.

4.Leading questions (such as " Don't you agree?") and other rhetorical questions should be avoided. They reinforce student dependency upon the teacher. Questions should be asked only if the teacher really wants a response. Questions such as the following should be avoided: " Mona, you want to read about The pyramids, don't you?" Avoidance of such rhetorical and meaningless questions helps students develop the expectation that, when the teacher asks a question, something important and interesting is about to happen.

References

Groisser,P., How to Use the Fine Art of Questioning. New york: Teachers,'Practical Press, 1964.

Holt, J., How Children Fail. New York: Pitman, 1964.

GROUP-WORK AND PAIR-WORK

LESSON OVERVIEW

Purpose:

- To list the advantages and disadvantages of pair-work and group-work
- To mention the different kinds of pair-work
- To organize pair-work or group-work effectively
- To design two activities that can be done through pair-work or group-work
- To practice the teacher's role while pupils are doing pair-work or group-work

Type of Lesson & Time Allotment:

1. Lecture: discussion, demonstration, and note-taking (50 minutes)
2. Workshop A: discussion group (60 minutes)
3. Workshop B: practicing language used with group-work (40 minutes)
4. Workshop C: group-work based on the textbook (40 minutes)

Materials Needed:

1. Copies of handouts for students to fill in
2. Copies of the textbook students are using in teaching practice

NOTES TO THE TEACHER

The lecture and note-taking portion of this lesson is rather short, however this will afford the opportunity for you to use the teaching technique known as "looping" in which the teacher uses the learning points of the lesson to teach parts of the lesson itself, in this case, you could use group-work and pair-work whenever possible to teach this lesson. For example, in the first activity, you might ask the students to close their books and listen while you explain what group-work and pair-work are, covering the points that are outlined. Then, divide the class into pairs or groups of four and ask half of the students to cover the list of phrases and the other half to cover the sentences with blanks. Together, the use what you have explained to them about group-work and pair-work along with what is written to complete the activity. If you do this, then be sure to point out to the class later that they have been participating in group-work and pair-work activities. Discuss with them how effective it was. Don't be afraid to try any "off the wall" variations; some things may not work out well, but this in itself is a good learning experience, if you discuss and analyze the reasons why a particular activity didn't work as planned.

THE LECTURE BEGINS

I. ACTIVITY/DISCUSSION: What are group-work and pair-work?

Ask the students to fill in the blanks in the sentences below, using the following phrases. If possible, use the idea described above where you first talk about the points in the outline while the students listen with their books closed, and then do the activity in pairs or small groups.

involving four or more pupils	under the teacher's control
all pupils in a class work together	prepare for closed pair-work
giving pupils more time	a way of organizing the class

A. Classroom management involves organizing pair-work and group-work as a way of *giving pupils more time* to practice the language.

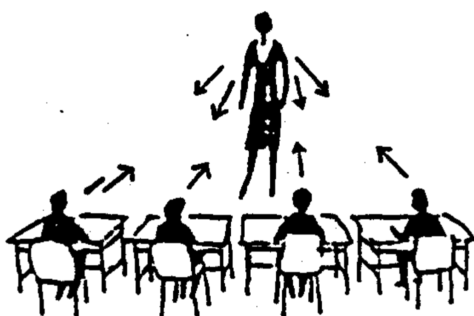
B. Group-work means *involving four or more pupils* in a language activity to encourage fluent, uninterrupted communication.

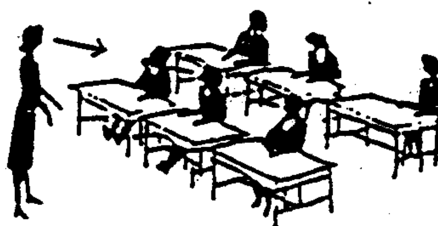
C. Pair-work can be either "open" (also called "public") or "closed" (also called "private"). Open pair-work occurs when two pupils talk in the class *under the teacher's control*, giving other pupils the opportunity to hear. Closed pair-work happens when *all pupils in a class work together* in pairs, outside the teacher's direct control.

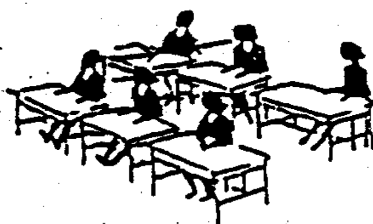
D. Usually open pair-work is done first to *prepare for closed pair-work.*

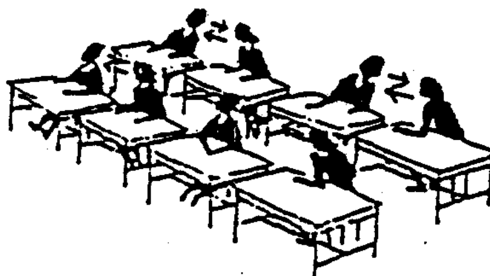
E. Pair-work is not a teaching technique but *a way of organizing the class.*

F. Due to the seating conditions in our schools, the best group size is four. The following diagram illustrates four ways of interacting in the classroom:









II. What are the advantages and disadvantages of pair-work and group-work?

Before going over the points below, make sure that students thoroughly understand what group-work and pair-work are all about. There is a tendency among new teachers to feel insecure about giving up direct control of all pupils in a class. If your students get to preoccupied with the worry that discipline will break down, then remind them of the proverb from the first lesson (I hear and I forget, I see and I remember, I do and I understand) and point out that in large classes there will be almost no opportunity for oral "doing" if the dynamics of interaction are always teacher-class and teacher-pupil.

A. Advantages:

1. This may be the only opportunity for pupils to use language *communicatively*. It can be done on a regular basis to draw meaningful -- not pattern practice--utterances from the pupils.

2. Practice is done in both *small and large* groups.

3. There is high pupil ***involvement.*** It provides an efficient use of classroom "speaking time," since a number of pupils can be talking at the same time. More pupils get more language practice.

4. There is a ***secure*** atmosphere for speaking. Even the very shy pupils are encouraged to be active in language practice.

5. The tempo is ***lively and stimulating,*** and it adds welcome ***variety*** to the classroom.

6. It is easy to use with pupils at ***any level*** of language development for improvement of speaking, listening, and writing skills.

7. It can be used to ***practice or reinforce*** selected vocabulary or grammatical patterns.

B. Disadvantages:

1. There is often a lot of ***noise.*** However, the pupils themselves will not be disturbed by the noise; it is 'good noise' because pupils are speaking and learning English.

2. It requires ***self-discipline*** for the pupils to stick to the task.

3. The pupils may be speaking ***Arabic*** rather than English or making ***mistakes.*** However, the teacher can listen in to groups and also check afterwards by asking some pairs what they said and correct the mistakes. The exercise can also be practiced with the whole class first as preparation for pair-work.

4. Progress ***cannot be measured.*** However, pupils must use English in a communicative way if we expect them to learn to speak English.

Homework:

Remind the students to finish the supplementary reading for this lesson if they haven't done it yet. Also ask them to look at the supplementary reading for the next lecture.

References:

Byrne, D., Teaching Oral English (Chapter 8.2), Longman, 1986, 2nd edition.

Doff, Adrian, "Pair-work and Group-work," Teach English: A training course for teachers, Cambridge University Press, pp. 137-147, 1988.

Willis, J., Teaching English Through English (Chapter 9: Dividing the class up: pairs and groups), Longman, 1981.

Recommended Videos to Accompany this Lesson:

Skits in the Classroom [METHODOLOGY, USA, 20 MINUTES, VHS, NTSC, CALL NUMBER: 428.4 Ski]
Demonstrates step-by-step procedures for small groups preparing the skit, "There's a Fly in My Soup." A script of the play is available.

Teaching English in Large Classes [METHODOLOGY, USA, 10 MINUTES, VHS, NTSC]
Accompanies USIA publication by the same name. Shows techniques for dealing with large numbers of pupils.

SUPPLEMENTARY READING

PREPARING FOR COMMUNICATION

This reading outlines differences between controlled practice and real communication, and suggests ways in which classroom teaching can lead from one to the other. It provides a background to the lessons concerned with communicative techniques used in developing productive skills.

The ideas presented in this reading summarize the main methodological principles associated with 'communicative' language teaching. A full account of these principles can be found in the following books:

W. Littlewood (1981) *Communicative Language Teaching,* Cambridge University Press.

K. Johnson and K. Morrow (eds.) (1981) *Communication in the Classroom*, Longman.

Our aim in practicing oral English is to develop pupils' ability to communicate freely and spontaneously in English. To achieve this aim, we need to ask the following question: What is real communication like? How is it different from the kind of controlled practice that usually takes place in language classes? How can we bring features of real communication into language practice?

Consider the two examples below. Conversation A shows a controlled exercise practicing the structure 'should'; conversation B shows how the same structure might be used in real communication.

A.
T: I feel tired
S: You should have a rest.
T: I feel ill.
S: You should see a doctor.
T: I feel hungry.
S: You should have a sandwich.

B.
I'd like to try and study in Britain for a few months. What do you think I should do?

Well, first of all you should go and see the British Council. They'll give you a list of language schools in Britain where you could go and study, and they'll also tell you if there are any ways of getting a grant or a scholarship. And then you could try....

As well as being at a more advanced level, there are several ways in which the language in B is different from that in A:

1. In B, the friend giving advice uses not just the single structure 'should', but a whole range of structures ('will' 'if', 'could' 'ways of ...-ing'). expressing a variety of different functions (giving advice, making predictions, discussing possibilities). In order to communicate, he or she needs to know how to combine different structures together in context.

2. In B, the language is unpredictable. The friend uses the structure 'should', but he or she could have replied in many other ways: by using a different structure (e.g. "If I were you...") or by giving a different response altogether (e.g. "I've no idea" or "What's the matter? Don't you like it here?"). To continue the conversation, the two speakers have to pay attention and respond to what the other person is saying. In A, the language is almost completely predictable; the responses are more or less fixed, and there is no chance for a conversation to develop.

3. In B, the speakers are using language for a purpose; there are things the first speaker does not know, and that is why he or she is asking the friend's advice. Although of course the speakers need to use structures correctly, their attention is focused on conveying a message, on *what* they are talking about, not on the language they are using. In A, the only reason for using language is to practice 'should'– the teacher is not really seeking advice or even pretending to. The practice is 'meaningful' in the sense that pupils must be aware of the meaning of what they are saying; but their attention is mainly focused on 'getting the structure right', not on the message they are conveying. They do not even have the option of expressing the same message in a different way, e.g. 'Why not have a rest?'

4. The two friends in B are probably talking directly to each other in private; at most, there might be one or two other people listening to the conversation or taking part in it. It is private, face-to-face interaction; the two speakers react to each other and their personalities affect the way the conversation develops. In A, the 'conversation' is public, formalized interaction, dominated by the teacher and with the whole class listening. There is nothing personal about the responses; they will be the same whichever pupil makes them.

This comparison highlights a considerable gap between traditional structural practice and the way we communicate in real life. This does not mean that traditional structural practice is therefore a waste of time; on the contrary, it is a very useful way of practicing the structure 'should'. But it does suggest that this kind of practice *alone* will not prepare pupils very well for real communication in English. This might be achieved by giving practice which is controlled

but which also includes some of the features of real communication. The analysis above suggests some ways in which this could be done:

- By giving practice involving more than just single sentences, so that pupils have a chance to use combinations of different functions and structures.

- By encouraging pupils to give a variety of responses, rather than insisting on one 'set' answer; by encouraging pupils to give personal responses; and by doing practice which naturally leads to unpredictable, creative language.

- By giving pupils a purpose for using language (e.g. through discussion, games, problems-solving, information gap activities); and by paying attention to what pupils are saying, not only to whether they are using language correctly.

- By organizing activities in pairs and small groups, to give pupils the opportunity to use language in private, face-to-face interaction.

These activities will complement other more structure-based practice and should involve your pupils in real communication.

LANGUAGE TESTING

LESSON OVERVIEW

Purpose:

- To understand some of the reasons for testing in the foreign language classroom;
- To look at types of tests and test items and how they are used;
- To practice writing test items.

Type of Lesson & Time allotment:

1. Lecture: discussion, blackboard outlining & note-taking; (60-90 minutes)
2. Workshop A: test construction & evaluation; (60 minutes)

   Workshop B: writing test questions. (60 minutes)

Materials Needed:

1. Student handouts;
2. Excel, SB1 or SB2 (for Workshop A);
3. Notebook, pen and paper;
4. Supplementary reading and discussion questions.

NOTES TO THE TEACHER

This is a lecture/discussion of approximately an hour to ninety minutes in which you, the teacher, will be presenting a considerable amount of new information. As usual, the items in bold italic Helvetica type (***i.e. things written like this***) should be written on the board; items in bold italic Times Roman type (***i.e. things written like this***) should be given orally to the students in your own words, or, if appropriate, read aloud as written.

It is a good idea to ask your students to prepare for this lesson by reading the supplementary readings and answering the discussion questions before coming to class. This will help them to participate more fully in discussions.

LECTURE BEGINS

I. What purposes do tests serve?

A. Tests help both teacher and pupil *evaluate progress. They tell the teacher what the pupils can and cannot do and they tell the pupils how well they are progressing.*

B. *Tests help determine the direction of future teaching and study. They show what areas need to be taught in the future.*

C. *Tests provide a standard for comparison, both against pupils' earlier work and the work of others -- and to measure learning and determine grades.*

D. *Tests help establish norms for courses, etc....*

E. *Tests encourage pupils to study. They are a strong motivator.*

F. *Tests help us place pupils at the correct level.*

II. When do we test pupils?

It is better to give regular, informal classroom tests rather than just one final test at the end of the semester.

III. What do we test? What knowledge of English or specific skills can be tested?

A. Language proficiency: the extent to which students have learned the language. Language proficiency tests include testing knowledge of:

1. *structure,*
2. *vocabulary,*
3. *spelling,*
4. *pronunciation.*

B. Language skills: the extent to which students can perform certain communicative functions in the foreign language. Language skills tests include tests of...

1. *listening,*
2. *speaking,*
3. *reading,*
4. *writing,*
5. *a combination of these skills.*

C. Discussion: Divid the class into small groups and ask them to read and discuss the following points. After a few minutes, conduct a general discussion as a class activity.

Tests often focus on grammar and vocabulary; but if we expect pupils to develop the ability to understand and use English, it is important to test *skills* as well as *language proficiency* or knowledge about the language.

Consider pupils' future needs to decide what is important to test or emphasize. What skills will they probably use in their future jobs?

Tell the students that:
Communicative skills are most often needed in future jobs. Communicative skills are a function of "communicative competence" which is difficult to test in the classroom with a large number of students.

IV. Can English skills be tested in isolation? Should they be?

A. Teaching and testing individual skills is rather artificial because *the skills are not isolated* in real communication. It is *not really possible to measure only one skill*. However, since pupils learn in stages, tests can *focus on one skill area, even though other skills are involved in the process.*

S. Discussion: If time permits, ask students to discuss the following question in their groups. Then hold a general discussion as a class activity.

If we test reading and listening comprehension in terms of spoken and written responses, what are we really measuring?

Tell the students that:
Sometimes correct responses depend on the pupils understanding of the grammar and vocabulary of the test item itself, rather than on their understanding of the content of the reading or listening passage. Test writers must be careful to keep this idea in mind when constructing test items and choosing formats for testing.

V. In the language classroom, pupils learn language in stages, therefore:

A. *it is useful to measure progress in different skills, and it does seem possible to measure individual skills, if we remember that all these measures are relative.*

B. In this sense, we can indeed measure whether vocabulary has increased, whether our command of various elements of syntax has improved, and whether we are improving our ability to listen and speak correctly and appropriately for the situation.

C. DISCUSSION: Ask the students to discuss the following questions in their groups. Then lead a general discussion with the whole class.

What are some kinds of tests? What are some different types of test question?

Tell the students that:
Once a teacher has decided what to test, there are different types of test items to achieve this end. None of these types is 'better' or 'worse' than the others for testing; each kind has good and bad points, and is useful in its own way. For an informal test, it is usually best to use a mixture of question types, each focusing on different parts of the text being tested. After explaining each of the items, ask your students to give the answer to the sample test item and tell you what skill is being measured. Also discuss whether it is more suitable for an oral item or a written item.

VI. Types of test items:

A. **Completion:**

Something is omitted, pupils must fill the information gap. There may be cue words, but not always.

Examples:

-- Yesterday I (see) _______ him at the movies.
-- I don't like cheese and neither _______ my mother.
-- Where are ________________________________?

Advantages:

Can focus on specific structure, word or form; easy to check.

Disadvantages:

Checks knowledge of rules, not ability to produce in a realistic context; gives limited information about the learner.

B. Multiple choice:

Several possibilities are given and the pupil selects one, usually by a mark or circle.

Example:

-- Does your brother work here?

a. No, he isn't. b. Yes, he does.
c. Yes, he is. d. Yes, she does.

Advantages:

can focus on specific structure, word or form; easy to check.

Disadvantages:

checks knowledge of rules, not ability to produce in a realistic context; gives limited information about the learner; doesn't check writing.

Note: Discuss with your students why this would be a disadvantage.

C. Essay (or open-ended questions):

The question or topic is given and the pupils provide an extended response.

The length of the answer may be one sentence or several paragraphs.

Examples:

-- Discuss two major problems facing Egypt today.
-- Describe the best teacher you have ever had.
-- What are the components of an atom? Describe and explain.

Advantages:

a global measure; checks ability to combine form (grammar) and content (information) in an organized, clear manner; a real-world measure; measures pupils' ability to use written language appropriately.

Disadvantages:

time-consuming; difficult to mark (or grade); often subjective; sometimes allows pupils to avoid using difficult structures.

D. Question & Answer:

The pupil provides either short or long answers. Or, given information, the pupils write the questions to fit answers.

Examples:

-- Q: Where were you born? A: I was born in Ismailia.
In Ismailia.

-- Q: Where shall we meet? A: Let's meet at my house.
At my house.

OR the pupils have a reading passage and they must write different types of questions based on it (yes/no, wh-, either/or, comparisons, etc.)

Advantages:

can focus on specific structure or vocabulary; relatively easy to check.

Disadvantages:

questions give clues to structure of answers; gives limited information about learner's skill; the teacher must decide whether form or content is more important in the answer.

E. Cloze:

A Cloze test is a passage from which items have been deleted. The items can be specific structural items (prepositions, articles, etc.) or vocabulary. Classic cloze tests delete every fifth or seventh item regardless of word class.

Example:

-- People often talk about the future. __Some__ of the things they say may __be__ true. For example, the world's population __is__ growing very fast and will continue __to__ grow. Some of the things people __say__ are only guesses and are probably __false/wrong__ For example, some people think that __there__ will be cities under the sea. __No__ one knows whether this will ever __happen/occur__.

Advantages:

tests a wide variety of skills in a realistic setting; can be focussed on one area (i.e. tense, vocabulary, etc.); quick to administer; gives much information about the pupil in a small space and time.

Disadvantages:

requires care and skill in construction, interpretation (sometimes more than one correct possible answer); does not require much writing.

F. **Dictation:**

Pupils write words, sentences or a passage as they hear it either from the teacher or a recording.

Advantages:

tests memory, punctuation, listening and spelling; demonstrates importance of neatness and handwriting; can be very focussed; quick to administer.

Disadvantages:

a lot of work for the teacher to correct; requires follow–up to be effective; does not require organizational writing skills by the pupil.

G. **Oral Interview:**

The teacher asks questions that require the pupil to respond appropriately (often at length).

Example:

-- Tell me about a famous place in Cairo.
-- What do you do on the weekend?

Advantages:

measures organization, information, pronunciation and grammatical accuracy; provides a lot of information about the pupils' skills.

Disadvantages:

time–consuming; marking (grading) is often subjective; needs careful preparation and follow–up.

H. True/False Statements:

Pupils indicate whether statements are true or false. They write "T", "F", or perhaps "DK" (don't know to indicate that there's insufficient information in the text to answer).

Examples:

-- The African elephant is found mainly in Africa. ________

-- New York is the capital of the United States. ________

Advantages:

easy for the teacher to think of good questions; easy to mark; tests comprehension.

Disadvantages:

pupils can guess the answer 50% of the time; doesn't test writing.

Homework:

For the next session ask the students to bring Excel in English, SB1.

Now continue with one of the workshops for this lesson.

References:

David P. Harris, Testing English as a Second Language, McGraw-Hill Book Co., 1969.

A. Harrison, A Language Testing Handbook, Macmillan, 1983.

P. Hubbard et al., A Training Course for TEFL (Chapter 9: Testing), Oxford University Press, 1983.

John A. R. Wilson, Mildred C. Robeck, William B. Michael, Psychological Foundations of Learning and Teaching, McGraw-Hill, New York, 1969.

WORKSHOP A

I. Divide the class into working groups of four or five members. Each group chooses a lesson from Excel, SB1 or SB2. Working together, they design a test that uses a variety of test techniques: cloze, dictation, Q/A, completion, etc.

(30 minutes)

II. Each group combines with another (i.e. groups are now twice as large) and each presents its test to the other. Group members explain which skills are being tested with each test segment. Students discuss items and purposes.

(30 minutes)

WORKSHOP B

The purpose of this workshop is to train students to write classroom tests to test various skills and abilities. The teacher divides her students into small groups and assigns each group to one of the following tasks:

Task 1: Have students read the story in the Student Handout for this workshop and try to write some questions to test the following:

A. General listening.
B. Listening for specific information.

Task 2: Have students read the story and write questions to test the following:

A. Testing pupils' reading comprehension of the passage as a whole.
B. Testing reading comprehension of specific details.

Task 3: Have students decide how they would use the passage to write:

A. Short oral tests (questions requiring short responses).
B. Long oral tests (questions requiring long responses).

Task 4: Have the students use the passage to write:

A. Short written tests (tests requiring pupils to write short responses).
B. Long written tests (tests requiring pupils to write extended responses).

At the end of the session, have each group give a short presentation of their work for general discussion and comment by the teacher and the rest of the class.

(60 minutes)

Note: The following are sample answers to task questions in Workshop B. Students may be given these as samples but write different ones or these may be handed out after the students have written their own test questions. They may otherwise be used only by the teacher.

Sample Answers for Workshop B

Task 1:

A. Questions for general listening:

1. Listen to the following story and find out what it is about.

2. What would be a good title for the passage you are going to listen to?

3. What are some of the words/phrases/sentences that you heard in this passage?

B. Questions for specific listening:

1. True/False oral questions. Which of the following sentences are true and which are false:

   a. John and his mother lived in a big house. (T)
   b. John bought a small house in the next street. (T)
   c. John had a beautiful new clock. (F)
   e. The clock was heavy. (T)

2. Oral completion: the teacher may read aloud the passage leaving out some words for pupils to complete.

3. Oral questions:
   a. Why did John buy a smaller house?
   b. Was it a long way from his old house?
   c. Why didn't he want to let the men carry his clock in their truck?

4. Other types are possible also.

Task 2:

A. Questions for general reading comprehension:
   1. Choose a title for this passage.

B. Questions to test specific details:
   The oral questions under Task 1 (see Task 1. 2. c. oral questions above) may be used here. The difference is that pupils may now read the passage to look for answers.

C. Another possibility is to reorder sentences taken from the passage. This will test pupils' understanding of the flow of ideas. For example:

   Put the following sentences in the order in which they occurred:

   1. He did not want the men to break it, so he carried it out of the house. (6)
   2. It was heavy, so he put it down in the road. (7)
   3. John and his mother lived in a big house. (1)
   4. John bought a smaller house. (3)
   5. The men came to take his furniture to it. (4)
   6. Then a small boy said, "Why don't you buy a watch, stupid man!" (8)
   7. Then his mother died. (2)
   8. There was a beautiful clock in John's house. (5)

Task 3:

A. Short oral questions: Same as listening questions. The emphasis is on pupils' speaking ability.

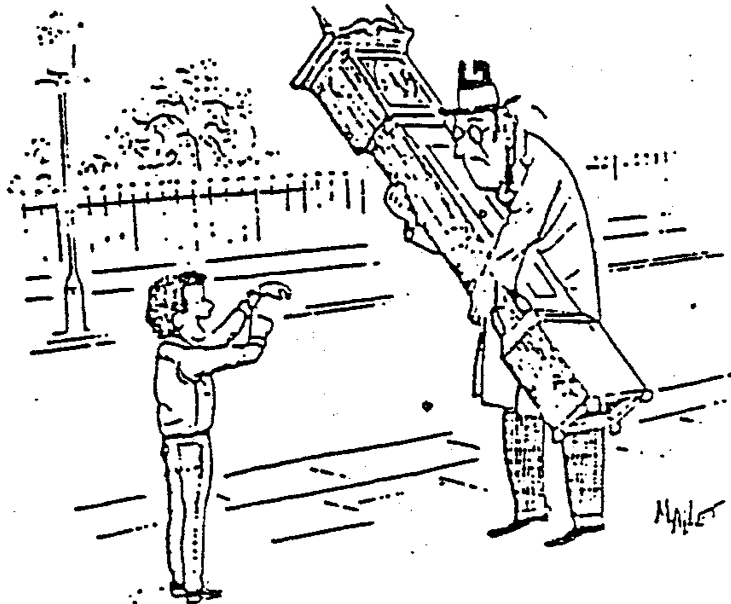
B. Long oral questions:
   1. Re-tell this story.
   2. Who can tell us a funny story he/she knows?
   3. Is the man really stupid? Why?

Task 4:

A. Short answer written questions: These are similar to short oral questions except that students write the answers down instead of orally answering them.

B. Long answer written questions:
   1. Write a summary of the story.
   2. Write a funny story of your own.

STUDENT HANDOUT FOR WORKSHOP B



John lived with his mother in a rather big house, and when she died, the house became too big for him so he bought a smaller one in the next street. There was a very nice old clock in his first house, and when the men came to take his furniture to the new house, John thought, "I'm not going to let them carry my beautiful old clock in their truck. Perhaps they'll break it, and then mending it will be very expensive." So he picked it up and began to carry it down the road in his arms.

It was heavy, so he stopped two or three times to have a rest. Then suddenly a small boy came along the road. He stopped and looked at John for a few seconds. Then he said to John, "You're a stupid man, aren't you? Why don't you buy a watch like everybody else?"

Hill, L.A. Elementary Steps to Understanding. Oxford University Press, 1988.

SUPPLEMENTARY READING

The following reading comes from Adrian Doff, TEACH ENGLISH: A training course for teachers, Cambridge University Press, 1988.

Complete the Dicsussion questions that follow this reading, on a separate sheet of paper to be handed in to your instructor.

EVALUATING STUDENTS

Overview

We consider testing and evaluation of language skills and competences a very important part of language teaching. Testing has traditionally provided a measure of growth or achievement by which the success of the students' learning has been evaluated. Additionally , testing provides significant information about: (1) student morale and anxiety levels; (2) an opportunity for a special kind of intensive study referred to as "reviewing for a test"; and (3) diagnostic tips that come to the teacher as feedback.

Contemporary ESL/EFL tests can be divided into roughly two general categories: those that test *skills* (such as speaking, reading, or writing) and those that test *knowledge* (such as linguistic information, grammar, culture, or literature). Our concern will be almost exclusively with tests of language skill. These skill tests group themselves into measures of *proficiency* (general ability in English or readiness for a particular program as indicated by a placement exam) and measures of *achievement* (progress tests indicating relatively short-term gains). A third kind of skill exam is the *aptitude* test--a prognosis of future ability to learn a language.

Other classifications of language tests include the subcategories *subjective* (essay, precis, translation--which must be evaluated by a trained professional) and *objective* (multiple choice, true/false, single-word answer--which can be scored by a clerk with a key that identifies right answers). Another subcategory, independent of subjective-objective, depends on type of subject participation: *receptive* (listening and reading, where the student is an interpreter of meaning) and *productive* (speaking and writing, where the student is a creator). Note that these two are not appropriately described as active/passive, for the student is very active in both types.

There are a few other definitions we need in order to discuss testing in a reasonably comprehensive way. If individual test scores are based on the performance of a group (such as one's class), the test is classified as *norm-referenced*. On the other hand, if scores are based on independent criteria (such as the achievement of course objectives) the test is said to be *criterion-referenced*.

Another contrast of subcategories has become increasingly important: *integrative* tests simultaneously evaluate clusters of interrelated, often undefined, skills such as listening, writing,

spelling, punctuation, and penmanship on a dictation test; *discrete-point* tests look at only one factor at a time, such as punctuation usage, a grammar correlation, etc. Note that multiple choice tests can be either integrative (most reading exams, for example) or discrete-point (most vocabulary tests).

Utilizing Multiple Approaches In Evaluation

Evaluating Student Activities

It is advisable to evaluate in a number of different ways rather than to rely almost exclusively on formal exams. Doing so can help reduce the anxiety often associated with major tests given just once or twice a term, and it can increase student incentive to do the many things we ask of them. Naturally students should be informed ahead of time of what will be evaluated as well as the relative weight (or importance for marking) of each activity--something to be determined, of course, by individual teachers or those responsible for the ESL/EFL program.

Possible areas of evaluation might include homework assignments, in-class exercises, reports, projects, team activities, and class discussion or participation. It is good to record fairly often how students are doing in each area. Then periodically students can be informed of their performance. Additional areas sometimes evaluated include attendance, punctuality with assignments, and even deportment (or behavior in class).

Testing Students Informally

Informal testing ranges from simple interviews (performance being rated with a plus [+], a check [✓], a minus [-], or a brief narrative comment by the interviewer) to short quizzes. The latter can be used to check on a reading assignment, note-taking (by allowing students to use their notes in answering a few questions), or progress in some area of communication. Quizzes should not take too much class time (normally not more than five minutes two or three times a week) nor too much teacher time for correction. While it is not necessary to announce which days they will be given, it is important to let students know in advance that they will be a regular class activity--not a penalty for misconduct. Quizzes can help students in their studies by allowing them to see areas of emphasis in the course and by diagnosing individual limitations; quizzes can help them prepare for formal tests by acquainting them with the types of questions that will be used. They can even constitute a relatively painless "installment plan" evaluation. At the same time, quizzes can help assure that outside exercises or readings assigned to the pupils are taken care of promptly. They have even been known to help improve attendance, punctuality of arrival, and discipline at the beginning of the class period.

Deciding On General Guidelines

While our testing emphasis is on skills evaluation, this in no way suggests that affective goals, including humanistic values, attitudes towards various cultures, or moral views should be ignored.

In every way possible our language tests should complement teacher efforts to create a positive student attitude toward the course. To the extent possible, students should have the opportunity to experience some success and progress in the language (this might mean including some simple quizzes measuring preparation for class, using a few easy items at the beginning of a test, selecting dictation passages of appropriate difficulty, or making sure a major test is not excessively difficult for the majority of the class). Instructions should be simple and clear, with adequate examples of each question type. Adequate time needs to be provided for the test. Tests should be evaluated so that faulty questions can be eliminated. Test research shows a dramatic difference in the amount of anxiety generated by various types of language tests. Teachers should assess which test forms create most anxiety for their students and avoid test types that are most debilitating.

To promote positive student attitudes towards tests, also be careful to announce tests well in advance, test only the material that you have covered in class, familiarize students ahead of time with new types of test questions, and try to have tests reflect the nature of class instruction. This means that in testing writing, students will have an opportunity to write--not simply circle responses on a multiple choice test; students who have learned vocabulary by inferring meaning from context will be tested by looking at vocabulary in context and not simply looking at isolated lexical items.

Testing Language Components

Evaluating the components of the language such as grammar, vocabulary, and pronunciation doesn't necessarily reflect ability to communicate in English. Such evaluation can be useful, however, in showing what progress has been made by students in mastering specific features of the language over a relatively brief period of time.

Classroom Proficiency Tests

There are several ways to test general English language proficiency in the classroom. One way is to administer a group (or battery) of different language tests, such as one testing reading, another writing, another speaking, etc. Some have suggested that a good listening test comes as close as any specific skills test to measuring general competence in English. But the two most widely accepted general proficiency tests are cloze and dictation.

Cloze Tests. Based on the reduced-redundancy principle, cloze tests are rather simple to prepare and score. The cloze consists of a prose passage from which words are deleted. The deletion ratio ranges from one in five to one in ten, with one in seven being the norm. "Selected-deletion" of specific lexical items enables us to test vocabulary or grammar. Deleting function words, for example, produces a test that correlates well with grammar exams. For a test of general proficiency, delete a fixed ratio of words, such as every seventh word; occasional adjustments can be made to avoid items already tested.

Select a passage at the appropriate level of difficulty: that is, slightly below the level students are at. Do not use passages with many proper names, dates, numbers or things like that. Leave at least the first and last sentence intact. If the passage is too long, edit out part of it, and if necessary construct an introductory sentence that helps put the passage in perspective; the segment used should be unified and should make sense by itself. If the cloze test is being used by itself as a measure of proficiency, it would be good to have close to 50 blanks. Instructions should ask the students to read over the entire passage before filling in any blanks, and students need to be told that inserting more than one word in a blank will result in an error. Using the exact words deleted as an answer key works pretty well; but if the teacher is a native speaker of English s/he can allow acceptable alternatives. If the test is quite important, the teacher can administer it ahead of time to native speakers. Any word that two or more native speakers write in constitutes an acceptable answer.

Dictation Tests. Like the cloze passage, the dictation passage should be unified and make sense on its own. Again, if the dictation is taken from a longer passage, it may be necessary to compose an introductory sentence. Next, decide where to pause for students to write. This must be decided in advance--ideally at normal structural divisions within the sentence. One key to the success of the dictation as a test of general proficiency is to read the passage in sufficiently large chunks--normally not fewer than five words and seldom over nine words at one time. Mark the passage with a slash (/) so you will know where to pause. Instructions should indicate that the passage will be read once at normal speed, to provide an overview of content; students are not to write at this time. Then it will be read a second time at near normal speed, but this time with pauses for students to write down what they have heard. (All students should be given adequate time to write down what has been dictated.) No phrases will be repeated. However, an optional third reading at normal speed can be given (without pauses). It is customary to write on the blackboard (or test paper) the spelling of a difficult word or two that are central to the passage; and paragraphing as well as punctuation is sometimes given to the students. The most widely accepted correction system is to take off one point for every error regardless of difficulty (except for repeated misspellings of the same word). To score a dictation, one can allocate an arbitrary number of points to it (say, 100). If there are more errors on some papers than the number of points allocated, one can divide the number of errors by two (or even three) and subtract this number form the total points assigned to the dictation.

In conclusion, prepare tests on the appropriate level of difficulty, with careful instructions and examples, allowing adequate time and in every way assuring positive affect. Let the test be a learning experience, and never use it as a penalty.

DISCUSSION QUESTIONS:

1. We can expect four benefits from testing: a measure of the success of student learning, information on student morale and anxiety levels, opportunity for intensive learning in review for the test, and diagnostic tips as feedback to the teacher. Align these in order of importance and explain your decisions.

2. Describe the subcategories that tests can be divided into: proficiency-achievement-aptitude; subjective-objective item types; receptive-productive participation; spoken-written modality.

3. Explain norm-referenced versus criterion-referenced tests --- integrative versus discrete point tests.

4. Name and describe three ways students can be tested informally.

5. How can the teacher, using tests, provide opportunities for success in the language class?

Reflective Teaching : Theory and Practice

Prof.Kawther I.M.kautb

Introduction

The emergence of the reflective teaching (RT) model has recently attracted the attention of a big number of methodologists & educators worldwide. It has been a reaction to the dominant dogmatic teaching model that prescribes a set of teaching rules and recipes workable in every teaching milieu and environment.

The model has a humanistic element deep down as it advises teachers to reflect on their teaching behaviors with the objective of upgrading teachers' behaviors to meet individual differences and maximize the effect of professional practices.

The widespread reputation of the reflective teaching model indicates that professionalism has no ceiling effect. Teachers need to develop their practices all the time as the learning variables are ever changing. Challenges encountered by teachers are endless. Learner variables and contextual variables require that teachers should search for new ways of teaching & instruction.

How does the reflective teaching model integrate theory with practice?

Before presenting ways of implementing reflective teaching, one should inquire why teachers should be reflective.

Reflective teaching is an inquiry approach that emphasizes an ethic of caring and a constructivist approach to develop creative problem solving (Henderson, 1996).

The reflective teaching model incorporates:

a) professional knowledge
b) academic knowledge
c) knowledge of learners' variables
d) knowledge of school context
e) knowledge of self as teacher

Without any of these kinds of knowledge, a teacher will hardly succeed in implementing this model.

The reflective model requires teachers to move away from the " how to" questions which have a limited utilitarian value to the "what" and "why"

questions which view instructional techniques not as ends in themselves but as apart of broader educational process (Richards& Nunan, 1990:205)

Cruickshank (1984) maintains that the purpose of reflective teaching is to engender good habits of thought. Zeichnex & Liston (1985) view reflective teachers as those who can assess the origins, purposes and consequences of the work at all levels. Teachers can't improve their teaching by being forced to apply certain modifications in their behavior but by deliberations & analysis of the ideas about teaching as a form of action based on the changed understanding. Teachers tend to develop, think and express themselves better in a more analytical manner concerning matters of teaching. Reflection means:

Thinking about the doing (Raines & Shadiow) or thinking beyond the action. Reflection with no experience (or knowledge is sleile) leads to unworkable conclusions or results, while experience with no reflection is shallow and leads to superficial knowledge (Posner, 1989, 22)

Russell and Johnston (1988:1) state that "Intelligent practice in a classroom develops in action rather than by application of rules learned outside the context of practice.

Reflective action and routine action

The distinctions between reflective action and routine action is one that respects teachers as professionals whose technical expertise goes beyond the application of pedagogical treatment.

Reflection is a process of deliberative examination of the interrelationship of ends, means and contexts.

Dewey identified three attitudes open mindedness, responsibility and wholeheartedness that characterize reflective practice, other writers are reitrating that reflective practice is " neither a solitary nor meditative process...It is a challenging, demanding , and often trying process that is most successful as a collaborative effort (Ostermanal Kattkamp 1993: 19).

Dewey maintained that the reflective action places inquiry, not response in the foreground. Such inquiry-oriented teaching places the teacher as learner in a prominent position while at the same time it challenges the teacher to delve deeper into the doing of teaching.

Experience is the absence of reflection is unstable (schon 1983) as it contributes little to the deliberative development that is apart of the potential of reflective practice. Reflecting on this knowing in action is what identifies a master teacher according to Schon. This is the dialogue of the thinking and doing.

Ebaz found that it was important for teachers to generate and exchange different views in a group process and to emission concrete alternative courses of action if they are able to become sustaining in the reflective process. Henry Giroux's work explores the dialogue both within one's self as well as within one's context: .

Reflective practioners often need help developing observation skills and must be provided with opportunities for analyzing teaching. Necessary attitudes and resources, such as time and collegial support for nurturing reflection are essential. Daily or weekly logs or some such method of recording events and personal reactions are effective tools for facilitating initial reflection. Seminars, discussions or reviews are needed to encourage reflection in and on action. Teaching portfolios that document action, thought and thought in action for teachers seeking master teachers or for career ladder advancement are important.

In 1987, Donald Schon introduced the concept of reflective practice as a critical process in refining one's artistry or craft in a specific discipline. The concept grew in popularity as many schools and colleges and departments of education began designing teacher education and professional development programs based on this concept.

Researchers assumed that RT should combine Dewey's philosophy on the moral, situational aspects of teaching with Schon's process for a more contextual approach to the concept of RT. RP is used at the preservice & in-service levels of teaching. Coaching and peer involvement are two aspects of reflective practice seen most often at the preservice level.

Preparing a Teaching Portfolio

It is a factual description of a professor's teaching accomplishments supported by relevant data and analyzed by the professor to show the thinking process behind the artifacts. Most portfolios are NOT collections of everything that the professor has done in the way of teaching over his or her entire career. Rather they are selected samples that illustrate how that individual's teaching is carried out in the various venues in which teaching occurs. Edgerton, Hutchings and Quinlan (1991) describe portfolios as follows:

1. Portfolios provide documented evidence of teaching that is connected to the specifics and contexts of what is being taught.
2. They go beyond exclusive reliance on student ratings because they include a range of evidence from a variety of sources such as syllabi, samples of student work, self-reflections, reports on classroom research, and faculty development efforts.
3. In the process of selecting and organizing their portfolio material, faculty think hard about their teaching, a practice which is likely to lead to improvement in practice.
4. In deciding what should go into a portfolio and how it should be evaluated, institutions necessarily must address the question of what is effective teaching and what standards should drive campus teaching practice.
5. Portfolios are a step toward a more public, professional view of teaching. They reflect teaching as a scholarly activity.

Steps for Compiling a Teaching Portfolio

Seldin (1993) suggests following the six steps below when creating a portfolio:

1. Clarify teaching responsibilities.

Start with an understanding of the role the professor is expected to play in the department with regard to its various functions. This will help the professor determine what kinds of specifics need to be documented.

2. Select items for the Portfolio.

Based on the teaching responsibilities noted in step 1, the professor would select information relevant to those responsibilities rather than gathering every piece of data tha' can be found.

3. Prepare statements on each item.

The professor prepares statements on each item that show their relation to the overall responsibilities and how they reflect his or her status as a teacher.

4. Arrange the items in order.

The order might be in terms of importance to that professor's responsibilities. It might be chronological to show growth over time. It might be categories of teaching responsibilities to show breadth. The order should reflect the purpose of the evaluation.

5. Compile the supporting data.

Evidence relating to the statements on each item should be gathered to support conclusions drawn. This evidence is best placed in an appendix.

6. Incorporate the Portfolio into the curriculum vitae.

Since the portfolio is about only one aspect of the professor's responsibilities, it needs to be viewed in the total context for the most accurate interpretation.

7. Physical presentation considerations.

The primary consideration for presenting your portfolio is that the materials should be conveniently arranged for review by others. One possibility is a tabbed notebook. Another possibility is arranging and indexing all of your materials on a floppy disk. In performance and visual arts, you may need to provide audio and/or video tapes to highlight some activities.

What kinds of material can be put into a portfolio?

Edgerton, Hutchings and Quinlan (1991) drew from a study at Stanford to identify four domains a portfolio might address. They are:

* *Course planning and preparation*, represented by syllabi, handouts, lecture notes, etc.
* *Actual teaching preparation*, represented by comments from observers, written comments from student evaluations, or tapes of actual class sessions.
* *Evaluating students and giving feedback*, represented by evaluation assignments and students' graded work along with a brief discussion by the instructor about how feedback was given.
* *Currency in the field*, represented by changes in the courses as new developments in the field arise, currency of reading materials assigned or drawn on for course presentations, attendance at professional conferences that resulted in changes in content or methods of teaching.

The lists below are from Seldin (1993) and by no means intended to be exhaustive of the possibilities. Note that Seldin indicates that there should be multiple sources of information on the same observation, known as triangulation of data. By providing several perspectives of the same event or course, the professor is able to give a clearer picture of the teaching than could be achieved with one source only. What is shown below is not intended to be a checklist of everything that should be included in a portfolio, the list is merely suggestive of what might be included.

Material from Oneself

* A statement of teaching philosophy reflecting the individual's view of the teacher's role and how the individual's activities fit with that philosophy.
* Statement of teaching responsibilities, including course titles, numbers, enrollments and student demographics, a brief description of the way each course was taught and how the courses fit into the overall mission of the department.
* Representative course syllabi detailing course content and assignments, teaching methods, readings, homework assignments and evaluation activities, possibly highlighting how courses have changed over the years in response to student feedback or instructor growth.
* Description of steps taken to improve teaching, either through the improvement of individual courses or in general through activities to enhance teaching skills or background knowledge.

* Descriptions of instructional innovations attempted and evaluations of their effectiveness.
* Descriptions of non-traditional teaching settings, such as work with laboratory assistants, special help sessions, work with students during office hours, out of classroom contact of all kinds with students.
* Descriptions of activities involving the supervision of graduate students and undergraduate honors thesis students, including names and completion dates works in progress, and an indication of your general approach to such supervision.
* A personal statement describing teaching goals for the next five years.

Material from Others

* Student course evaluation data, including present and former students, majors and non-majors, graduates and undergraduates, assistants and mentor's, whatever groups constitute the individual's typical constituencies.
* Statements from colleagues who have observed the individual in the classroom or who have taught students in subsequent courses. If such data are not available, there may be alternative sources of similar information. For example, if the individual has been a guest lecturer in another instructor's course, that could be a source of evaluation. Or if the individual has presented workshops for colleagues either locally or elsewhere, participants could be asked to evaluate the presenter.
* Evaluations from other faculty in team-taught courses.
* Statements from TAs you have supervised who have taught labs or discussion sections in your courses, etc.
* Documentation of teaching development activities, such as attendance at conferences or workshops on teaching either locally or at professional conferences.
* Statements from colleagues who have reviewed the professor's teaching materials, such as course syllabi, assignments, testing and grading practices. Data can be solicited from outside reviewers on these documents by inviting review from others teaching similar material at similar institutions.
* Honors or other recognition such as a distinguished teaching award or nomination for such an award.

Products of Teaching

* Samples of student work along with the professor's feedback to show the range of student performance and how the instructor has dealt with it.
* Student journals compiled during the semester and reflecting student growth in a wide range of areas.

* A record of students who succeed in advanced study in the field or who become majors in the field and reflect back on the instructor's influence.
* Testimonials from the employers of former students.
* Student scores on class examinations, departmental exams, national certification exams.

Some Items that Occasionally Appear

* Descriptions of curricular revisions, including new course projects, materials, and class assignments.
* Self-evaluation of teaching-related activities.
* Contributions to, or editing of a professional journal on teaching in the discipline.
* Service on professional society committees or University committees dealing with curriculum or teaching issues.
* A statement by the department chair assessing the professor's teaching contributions to the department.
* Invitations to present at national conferences on the individual's teaching.
* A videotape of a typical class session.
* Participation in off-campus activities related to teaching in the discipline, such as working with local community groups in educational campaigns.
* Evidence of help given to colleagues leading to improvement of their teaching.
* Descriptions of how non-traditional materials are used in teaching.
* Statements from alumni.

As noted earlier, not all these items would be appropriate for every portfolio. These lists are provided merely as stimulation for the professor's own thinking.

More Details on Components of a Portfolio

Statement of Teaching Philosophy and Reflective Practice

The purpose of this statement of philosophy is to describe the individual's general approach to teaching and learning and their changes in response to changing conditions. It could include:

* How the individual views the teacher's role in a range of teaching situations and in general.
* How the teaching methods typically used reflect that interpretation of the teacher's role.
* How the teaching methods have been modified in response to changes in students, course materials, the instructor's situation, curriculum changes, and other mitigating factors.

Centra (1993) reported a study on portfolios and found that the teacher's reflections on some key areas were helpful to evaluators. The six areas he recommends commenting on are:

* Questions of student motivation and how to influence it.
* The goals of instruction, both for individual courses and in general.
* The development of rapport with students as a group and individually.
* The assessment of various teaching strategies as they related to the instructional goals.
* The role of disciplinary knowledge in teaching and how students learn the discipline.
* Recent innovations in the content of the field and their effects on teaching.

Below we have included an example of comments given by an instructor from the study just cited:

Commitment to teaching (motivational skill):

My commitment to teaching is demonstrated by a variety of behaviors in and outside of the classroom. I teach five sections of a course that requires a term paper. It is a freshmen course, and many students were either immobilized by the assignment or had an extremely high level of anxiety about it. Indeed, many of them lacked adequate skills in preparing and writing term papers.

Therefore, I scheduled term paper workshop sessions on a different weekday for any students who desired extra time with me to help them prepare an "excellent" or A-type term paper. This appeals to most students, especially those who feel unsure and unconfident. For the past two semesters, more than half of the students enrolled in those sections have attended more than three sessions each semester. The outcome of

my efforts and the students' labor has been a productive one. The total caliber of term papers has improved, and I am greatly pleased that the extra time on my part has been beneficial to all-student and teacher alike. (From Centra 1993, pg.104)

Interpretations of Student Evaluations

Plotting Means of Course Instructor Surveys (CIS)

At the Center for Teaching Effectiveness we have found it useful to plot the progress of teaching in a given course over several semesters. By laying out general items along a time line, a professor can document upward (or downward) trends in student evaluations. (See below.) If a single data point is out of line, its impact is lessened by the overview, and the professor may choose to discuss factors in that particular semester that could have contributed to the deviation.

Analyzing Written Comments

In addition to plotting cross-semester results, an instructor can make an analysis of student written comments as well. We do this by laying out a matrix which groups written comments according to the overall course rating given by each student evaluator. (See below.) This provides a context for the comments. An instructor can see what kinds of comments were made by students who were in general satisfied with the course, and what kind were made by those who were dissatisfied. One can also sort comments according to overall student GPA or expected grade in the course or major status. This analysis of written comments sometimes helps to explain certain comments or to mitigate the effects of particularly strong negative comments, which might be confided to a small subset of a course.

Instructor Name: ________		WRITTEN COMMENTS ANALYSIS GRID - Negative Comments + Positive Comments		Course: _____ No. Students: 50 Seem: Spring 1992
Rating of Course	**Subject Matter**	**Organization/Clarity**	**Interaction**	**Dynamism/Enthusiasm**
4 (a)	+ I really learned a lot! ******* - This should be a 3^{hr} course because of the amount of material.	+ Outlines were wonderful (3)	- Had a little trouble understanding the lecturer at times	+ Great teaching (2) + I hope to take another course (2)
3 (B)	+ Tests were fair + Material was interesting ******* - Too much material is covered each class session. - Labs were very complex and difficult.	+ Explained the information very well + Study guides were wonderful (4) + Typed outlines were very useful (2)	+ Takes time to really talk to the students (2) + Always willing to answer questions ******* - Slow down when lecturing	- Instructor gets a bit flustered when answering questions
2 (C)	+Emphasized key points very accurately + Very interesting Course + I learned some valuable things ******* - The course should have prerequisites chemistry and biology	+ Presented material in a well prepared manner + Outlines were good (7) ******* - Switched topics very quickly	+ Responded to student questions with great interest and enthusiasm ******* - Lectured a little fast (4) - Should be more receptive to questions	- Need to tell students to come in the back door if they arrive late - Not a real effective teacher
...etc				

Peer Observation of Classroom Instruction

(A more detailed description of Peer Observation and Evaluation procedures is available in another booklet from the Center.)

In providing this type of evaluation data, peers should follow some basic guidelines as noted below:

* Prior to observing the class, the colleague should discuss with the professor the purposes of the course and the reasons behind the instructional choices the professor has made. The peer may also wish to receive some background on where the session to be observed fits into the overall course picture. This information places the class in context and facilitates evaluation of the session. For example, if the peer knows that this is a class period early in the discussion of a topic, he or she should expect more student clarification questions and a more basic level of content. Sessions later in the sequence should be pitched at a higher level and involve students more in analysis and other higher cognitive activities.
* It is advisable to observe more than one class session if possible. If that is not possible, a post-observation interview with the instructor about how typical the session was of the course and the instructor's thinking as the session progressed would help place the activities of the day in perspective.
* It is preferable to be specific in comments or to back up general comments with examples. For this reason, the observer should record his or her impressions as soon as possible after the observation and should have used a format for observing that would facilitate noting instances and key points.
* Peer observers should be aware that their own expertise will provide them a head start in understanding the class activities in comparison to the students in the class. Something that seems extremely clear to the colleague might not be clear to the students. In addition the peer's own teaching style should not be used as the standard against which all other instruction is measured; there should be recognition of the validity of diverse styles. The focus should be on whether or not the style used is helping the students learn.

Action Research in Early Childhood Education. ERIC Digest.

I IIS DIGEST WAS CREATED BY ERIC, THE EDUCATIONAL RESOUCES INFORMATION CENTRE. FOR MORE INFORMATION ABOUT ERIC, CONTACT ACCES RIC 1-800-LET-ERIC

Action research is an approach to professional development and improved student learning in which teachers systematically reflect on their work and make changes in their practice. It is sometimes difficult to convince teachers that change is necessary or practicable when those promoting change are outside the teacher's own classroom or when an innovation is imposed from the "top down." Undertaken by practitioners, **action research** involves looking at one's own practice, or a situation involving children's development, behavior, social interactions, learning difficulties, family involvement, or learning environments, and then reflecting and seeking support and feedback from colleagues. Patterson and Shannon (1993) describe action research as "inquires in which practicing teachers try to understand the particular individuals, actions, policies, and events that make up their work environment in order to make professional decisions" (p.8). Garner (1996) defines **action research** more specifically as a systematic, reflective, collaborative process hat examines a situation for the purpose of planning, implementing, and evaluating change.

APPEAL FOR PRACTICING TEACHERS

Interest in **action research** is growing partly because practitioners find they can be in leadership positions as they plan, conduct, and evaluate **research** on their own practice, instead of relying on library research or double-blind experiments. Good **action research** integrates theory, practice, and meaningful, concurrent application of results. While **action research** is a subjective study or one situation, and the results may not be generalizable, many teachers and researchers now acknowledge that wisdom can be found in the voices of individuals as they live their own experience, reflect on its meaning, and take action to change what they perceive to be in need of change. For example, early childhood educators often use ineffective traditional rituals and practices, such as daily rote exercises involving calendar and weather, holiday curricula, learning "a letter,a week," and isolated skill-and-drill, in lieu of methods that result in meaningful reading or mathematics learning. While it might be difficult to stop such practices from the outside, a teacher s likely to discover their futility upon closer investigation made possible through **action research.** Similarly, for teachers who are expected to conduct academic tasks that

are not appropriate for young children, an **action research** study can assist the teacher in convincing others of the value of using alternative, more meaningful methods. Several additional benefits of **action research** have keen cited:

* Teachers investigate their own practice in a new way, taking a closer look at what children actually do and what they themselves do.
* Teachers develop a deeper understanding of children, of the teacher-learning process, and of their role in the educational lives of children.
* Teachers are viewed as equal partners with their.
  Collaborators in deciding what works best in their.
  Situation, thus reducing the possibility for unequal.
  Power relationships that might otherwise develop among.
  University researchers, curriculum developers,
  Administrators, and teachers (McLean, 1995).
* Solutions are arrived at cooperatively.
* Teachers are often more committed to implementation of a project that have been involved in designing.
* **Action research** is an ongoing process, rather than a program, and its principles can be applied elsewhere.

THE PROCESS OF ACTION RESEARCH

Seldman (1995) and others describe action research as a process; a unique orientation towards inquiry. Garner (1996) proposes a cyclical paradigm: "To learn is to change; to change is to create and to create is to learn." Takala's (1994) steps in the process include the following: identify the question; create a solution; implement the solution; evaluate; and modify one's ideas and practice in the light eight of the evaluation. At each stage, there is considerable self-reflection, collaborator reflection, and dialogue. Educators begin with a focus or question, which frequently is modified as data are gathered and the process continues. After reflection and discussion, a research question is conceptualized, and a plan of **action** is developed. The teacher implements the plan, observing and keeping detailed anecdotal records. Kemmis (1988) described a similar cycle as a spiral in which mach cycle increases the researcher's knowledge of the original question, leading to its solution or to new question. Gummesson (1991) noted that within the process of **action research**, data collection, analysis, **action**, decision making, implementation, and change often take place concurrently.

TOOLS OF ACTION RESEARCH

The **research** methods are selected to respond to the particular question that is proposed. It is more common to see qualitative methods, with an emphasis on discovery and interpretation, than to see hypothesis testing, correlation studies, or other kinds of statistical analysis. Preferred methods include in-depth interviews, participant observation, case study, self-study, and telling of stories. Documentation occurs through carefully detailed descriptions of people, events, and settings; field notes; interactive journals; memos; minutes of meetings; transcriptions; portfolios; photographs; films; and tape recordings. Validity in **action research** is obtained when there are multiple perspectives. Typically it is helpful to have at least three different data sources, a method referred to in the literature as triangulation (Smith, 1979). Quantitative methods, such as surveys, checklists, lent scores, and report cards, can provide another perspective.

COMPONENTS OF ACTION REAEARCH-FIVE C'S

Involvement in **action research** includes Commitment, Collaboration, Concern, Consideration, and change.

- COMMITMENT. **Action research** takes time. The participants need time to get to know and trust each other and observe practice, consider changes, try new approaches, and document, reflect, and interpret the results. Those who agree to participate should know that they will be involved with the project for a year or more, and that the time commitment is a factor that all participants should consider carefully.
- COLLABORATION. In **action research**, the power relations among participants are equal; each person contributes, and each person has a stake. Collaboration is not the same as compromise, but it involves a cyclical process of sharing, of giving, and of taking. The ideas and suggestions of each person should be listened to, reflected upon, and respected.
- CONCERN. The interpretive nature of **action research** (for example, relying on personal dialogue and a close working relationship) means that the participants will develop a support group of "critical friends." This kind of relationship requires risk taking, and a kind of vulnerability exists. Trust in each other and in the value of the project is important.
- CONSIDERATION. Reflective practice is the mindful review of one's actions specifically, one's professional actions. Reflection requires concentration and careful consideration as one seeks patterns and relationships that will generate meaning within the investigation.

Reflection is a challenging, focused, and critical assessment of one's own behavior as a means of developing one's craftsmanship.

- CHANGE. For humans, growing and changing are part of the developmental cycle of life. Change is ongoing and, at times, difficult, but it is an important element in remaining effective as a teacher. Change is possible if one has the right nurturing and support, and the results are worthwhile.

CONCLUSION

Enthusiasm for **action research** is growing as people discover its value as a powerful vehicle for support, networking, and school reform. Educators who have used **action research** say that it becomes a way of life in their work. Classroom practice and children's experiences are changed. And in the process, there is improvement in learning. Professional development becomes an ongoing process in which educators and children are concurrent learners and teachers. **Action research** is a positive, supportive, proactive resource for change.